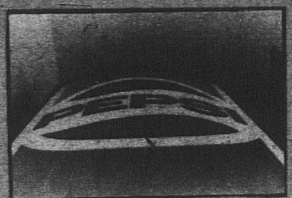


Pick of the Pops
Everywhere you turn at Midd, there's Pepsi. But what about Coke?
Page 8



Racking up the points
Men's soccer pulls together to trounce Norwich, St. Lawrence
Page 15

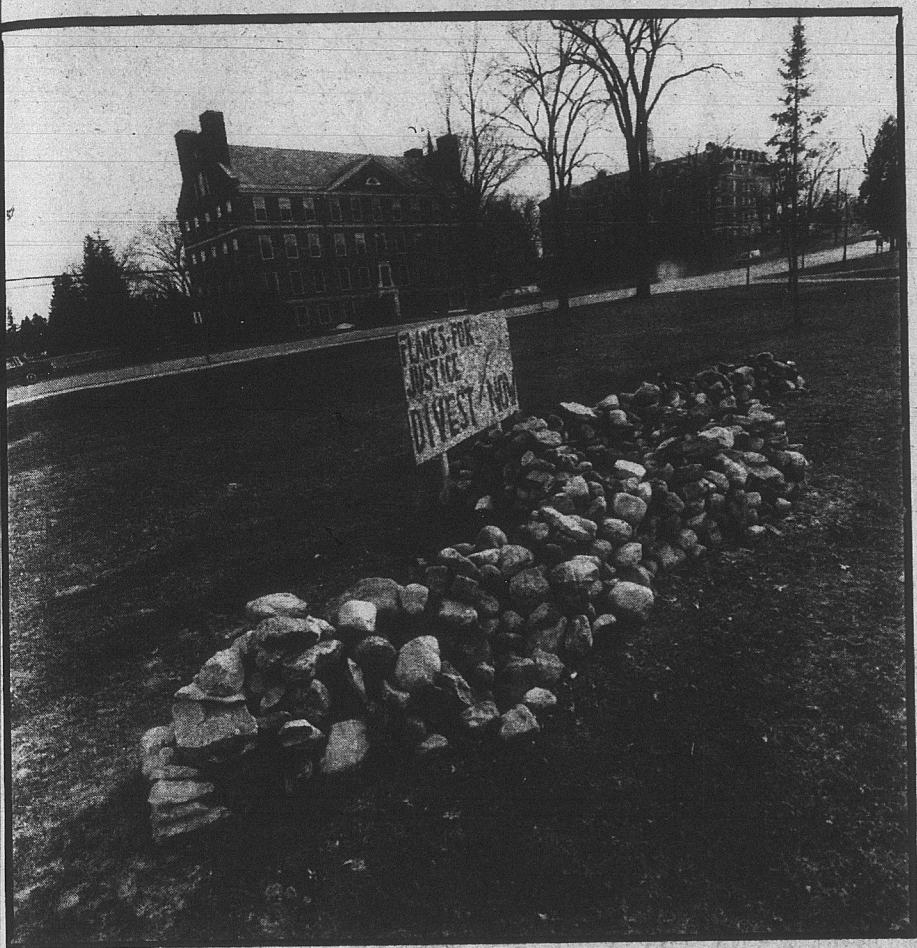


Jimmy Cliff
One of Reggae's greats brings Jamaican rhythms North to Middlebury
Page 10

The Middlebury Campus

Established 1905 Middlebury, VT October 30, 1987 FREE

A forgotten cause? Questions in the wake of divestment



Remember the Alamo? The Wall, built during the Winter of 1986 near the Campus Security office, was dismantled after the divestment announcement.

What to do next? Confusion, not apathy a problem for most College activist groups

By Theo Padnos

It has been over a year now since the college voted to divest of its holdings in South Africa — time enough for college organizations to collect their thoughts and chart a new course for affecting social change in Pretoria. Since the divestment, activist groups on campus have discussed the state of affairs in South Africa amongst themselves and have envisioned future "awareness campaigns." But some say Middlebury student groups have declined in a surprisingly uniform way to initiate further action on behalf of black

How much stock has the College sold thus far?

By Jacob Brown

Although the College pledged over a year ago to divest all of its holdings in companies that do business in South Africa by June of 1988, there have been indications that little has thus far been done. According to sources inside the administration, renewed pressure is being placed on the treasurer's office and College Treasurer David Ginevan to speed up the divestment process.

The current situation is nebulous. The college has holdings in "8 or 10 companies, at the most," that do business in South Africa, said Ginevan. And because the September holdings report is still not available, the exact value of those stocks is also unavailable. But as of last December, Middlebury still held 10 million dollars worth of stock in South Africa.

Presently, that figure could be less, or the same. According to Ginevan, "It's impossible to determine whether or not the process is on schedule." He drew an analogy: "For example, if I have an appointment downtown at 12 o'clock, it's like checking on me at 10 to see what progress has been made. I could be headed the opposite direction."

The 25 Trustees of the College hire four money managers — firms in New York and Boston — that invest the College's funds. According to Ginevan, they have complete freedom to invest the College's funds as they see fit.

However, by June 30 the managers must divest completely from firms doing business in South Africa. But, said Ginevan, "even if the money manager hasn't sold one share by now I don't think they're way off base." He continued, "We've told them you can be in June 29 as long as you're out June 30."

The two-year period between the decision to withdraw and the actual pullout date, allows the money managers to sell stock when it's relatively advanced.

CIA returns to recruit on campus

Demonstrations continue after proposal downed by President

By Barb Matusik

Echoes of last spring's biggest controversy reverberated throughout the campus this week as the Central Intelligence Agency returned to recruit here. Many students, incited by the Agency's presence on campus, took action to show their opposition to CIA policies. Amidst all of the activity, one question was posed over and over again: "What happened to the proposal to prohibit the CIA from recruiting on campus?"

In an October 27 memorandum to the college community, President Olin Robison officially rejected the proposal passed last spring by Community Council and Student Forum. His statement reported, "I have decided that I cannot accept the proposed recommendations. I believe that the College should continue its policy of having an open campus for those organizations whose recruiting policies conform to federal laws."

When the CIA came to Middlebury last February, students protested its presence as an organization which admittedly discriminates against homosexuals and as an intelligence agency which performs covert actions.

After the protest, Student Forum and Community Council reviewed Career Counseling and Placement's recruiting policies and recommended changes. Their proposal, basically, stated that the CIA and any other organizations which do not



Isabelle Bleeker, SGA President David Van Luven and John Chaplin peruse a compiled list of CIA atrocities in the 1960's before Wednesday's open meeting.

Almost 60 applications received for security job

By Katie Schiller

Almost 60 applications have been received for the newly designated position of Director of Campus Security, according to Associate Dean of the College Karl Lindholm, and the position is expected to be filled by the first week in December. The new position will effectively divide the

duties of Middlebury's security operations.

"I feel security get bogged down with all the services they provide," Lindholm said, explaining that at present they do everything from cashing checks to handing out laundry tickets to ticketing illegally parked cars to answering harassment calls.

Under the new division of duties at security, current Director of Campus Security Fred Spencer will become the Chief of Security Services and Transportation. With this title comes the responsibility for all the vehicular traffic, including regulations and their enforcement, as well as providing transportation to Bread Loaf and the Health Center, the accommodation of construction projects, providing special officers for special events, storage, and fire drills and building safety.

Also, Chief Spencer will be in charge of such necessities as check cashing, laundry tickets, IDs, keys and other services previously offered by Security.

The director of Public Safety will be working more at the Law Enforcement end of the existing Campus Security. Rules of behavior, drug policy implementation, party supervision and relationships with local law enforcement agencies will be among the responsibilities of the new director.

Dean Lindholm is "more than hopeful" that the new position will be filled by the first week in December. There are, as of Tuesday, 59 applications in for the job, and ads are still running in the Addison Independent, the Valley Voice, the Burlington Free Press, the Rutland Herald, the Chronicle of Higher Education, the Boston Globe, and the local papers for Ticonderoga and Albany. The advertisement explains that "background in law enforcement, responsible security work or related areas is required. Effective communication and leadership skills, and strong interest to work in an educational setting."

Fraternities to implement dry rush

By David Muhlbaum

More than two years after the Vermont State Legislature's decision to change the drinking age to 21, Middlebury's social scene continues to be troubled by this new law. Faced with a freshman class that is almost completely underage, the Inter-Fraternity Council has established guidelines that would require all rush functions to be alcohol-free. However, in the eyes of many who deal with the fraternities, dry rush only one of the first of many problems that will

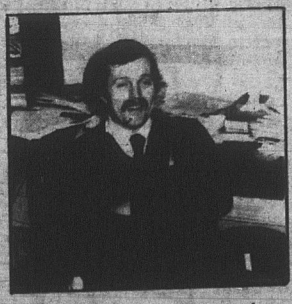
College to get tough on scofflaws; 3 unpaid tickets may get you towed

By Dwight Garner

Students with more than three outstanding parking tickets will face losing their driving privileges for one month, according to a memo released this week by Associate Dean Karl Lindholm. Those drivers will face either the towing of their cars to an impoundment area (and will pay for the tow) or they will be forced to leave their cars in their assigned lots and turn their keys and plates in to security. Students will have until November 15 to pay for their excess tickets.

These actions, based on recommendations by a Parking Committee and the body of the Student Government Association, come in the wake of widespread dissatisfaction with the parking situation on campus.

"Students have left multiple



Dean Karl Lindholm: Cracking down on illegal parking.

tickets on their cars as almost badges of honor," Lindholm said Tuesday, "and there have been accusations of lax and inconsistent enforcement of parking regulations."

The regulations regarding the three-ticket system, Lindholm said, are as follows:

confront the fraternities as a greater proportion of the student body becomes underage.

Confronted with the problem of rushing underage students, the IFC at one point considered eliminating freshman rush. But, according to IFC President Ned Parsons, several fraternities need freshman rush to stay afloat because of low membership. Instead, last year the IFC drew up guidelines that would make all rush functions dry — "mainly to cut down the abuse factor," according to Parsons.

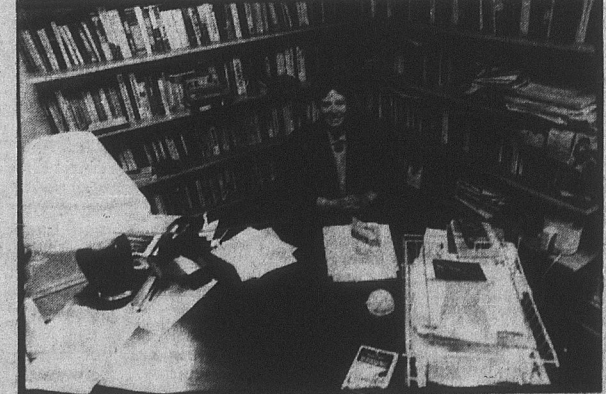
There is considerable concern among the fraternities about the liability danger of underage students drinking. A visit last year by District Attorney John Quinn addressed the threat of legal action against fraternities where students drink underage. Said Parsons "he drew a pretty scary picture of what liability can bring. The amount that we are liable is so much that we can't take the risk."

Beyond the legal question, Parsons said that the move to dry rush is also an attempt to weed out those who want to join a fraternity only to have a place to drink. "For rush, we've decided to make it mandatory for every pledge to participate in some kind of community service program."

"We've had problems in the past with kids who join and then we never see them except on Saturday nights when there's beer. Last year we decided that we're tired of being 'drinking clubs'. That's not what we're all about."

Fraternities are developing means of interacting with prospective members in situations that don't involve alcohol. Chi Psi President Bill Warren said, "We're trying to center things around games and other activities down in our rec room."

The problem of underage drinking extends beyond the rush question. Parsons indicated that the admittance of freshmen to fraternity parties is not entirely definite. "If they start breaking the rules constantly and it gets to a



Brett Miller of the American Literature department: She's one of the many to be affected by this year's tenure proceedings.

Nineteen professors to feel effects of coming tenure decisions

By Kirsten Keppel

For many professors, the tenure track can be as tenuous as the final exam cycle or graduate school applications are for students. However, Middlebury has one of the best "codified" rules for tenure appointment, according to Dean of the Faculty Robert Gleason. "We clearly establish who has to be consulted in the process, and to what extent," he says, "and we interpret the guidelines as binding on those involved in the process."

That should be reassuring news to this year's faculty members who are candidates for full tenure or are being evaluated for first or second review. Gleason admits that this year's list of 19 professors is "pretty long" for an

average academic year.

The Middlebury College handbook defines tenure as "a means to certain ends; specifically freedom of teaching and research and of extramural activities and a sufficient degree of economic security to make the profession attractive to men and women of ability. Freedom and economic security, hence, tenure, are indispensable to the success of an institution in fulfilling its obligation to its students and to society."

The path to this security at Middlebury takes at least eight years, with two review/evaluation promotions before granting tenure will be considered.

The normal track for a professor who has had no prior teaching experience is review

NEWS

College Shorts

Oxford seeks funds from U.S.

By Suzanne Osmon

Oxford University, faced with a twenty percent slash in financial support from the British government, is forced to undergo a full-scale campaign to raise funds among American alumni, corporations and philanthropists.

Henry Drucker, the university's director of development, believes that the program will start next fall and states: "We want unrestricted gifts — what you call endowments."

The Squibb Corporation of Lawrence Township, New Jersey has already donated \$33.2 million to Oxford's department of pharmacology for research. Drucker believes that this donation "is the largest single sum raised by a British university in recent history."

Student dies at U of Miss

The University of Mississippi is currently investigating the accidental death of Harry Cline, a freshman who suffered fatal head injuries after a party at the University's Kappa Alpha house.

Although the members at the fraternity claim that there was no alcohol consumed at the party, an unnamed witness cited that the freshman had been drinking.

The fraternity had not received proper approval from the university for the party and alcohol has been banned from the campus.

Racial brawl, lawsuit at UMass

Christopher S. Johnson, Jr., one of the six white students who was suspended after a racial brawl at University of Massachusetts last year has



sued the University for \$500,000.

The brawl, which included several injuries to black students, occurred after the final game of the World Series last year.

Johnson has filed a lawsuit in U.S. District Court at Springfield where he is asking for reinstatement at the university, claiming that the suspension has violated his civil rights. Johnson believes he has been discriminated against because he is white. He claims he had not acted "in any way different from the thousand-odd students at the scene of the alleged confrontation."

3 Yale students for alderman

This fall, three Yale students are running against each other for the position of alderman in the town of New Haven, CT.

The three candidates, Katie Kenney, Andrew Michaelson, and Miss Valentovich, have all stressed a large involvement in New Haven. The quality of these students is very high. And all three have been actively campaigning by distributing folders, holding debates, and talking door-to-door with Yale students.

One Democrat working on Kenney's campaign commented: "The fact that there are three candidates (instead of two) and that they're all serious about being on the board reflects a real interest in New Haven."

season, because, as a Bolton Valley Resort spokeswoman explained, "If the experience of the past is an indication, when money is tighter, it turns out that people may not buy skis, but they seem to value vacations."

Craig Tomkinson, of Killington Ski Area and Resort, has another angle on the possible benefits of the stock market dive: "We'll pick up on business from people who've gone out West in the past. If they're looking to save money, they would stay in the Northeast."

Stalking the Thanksgiving bird

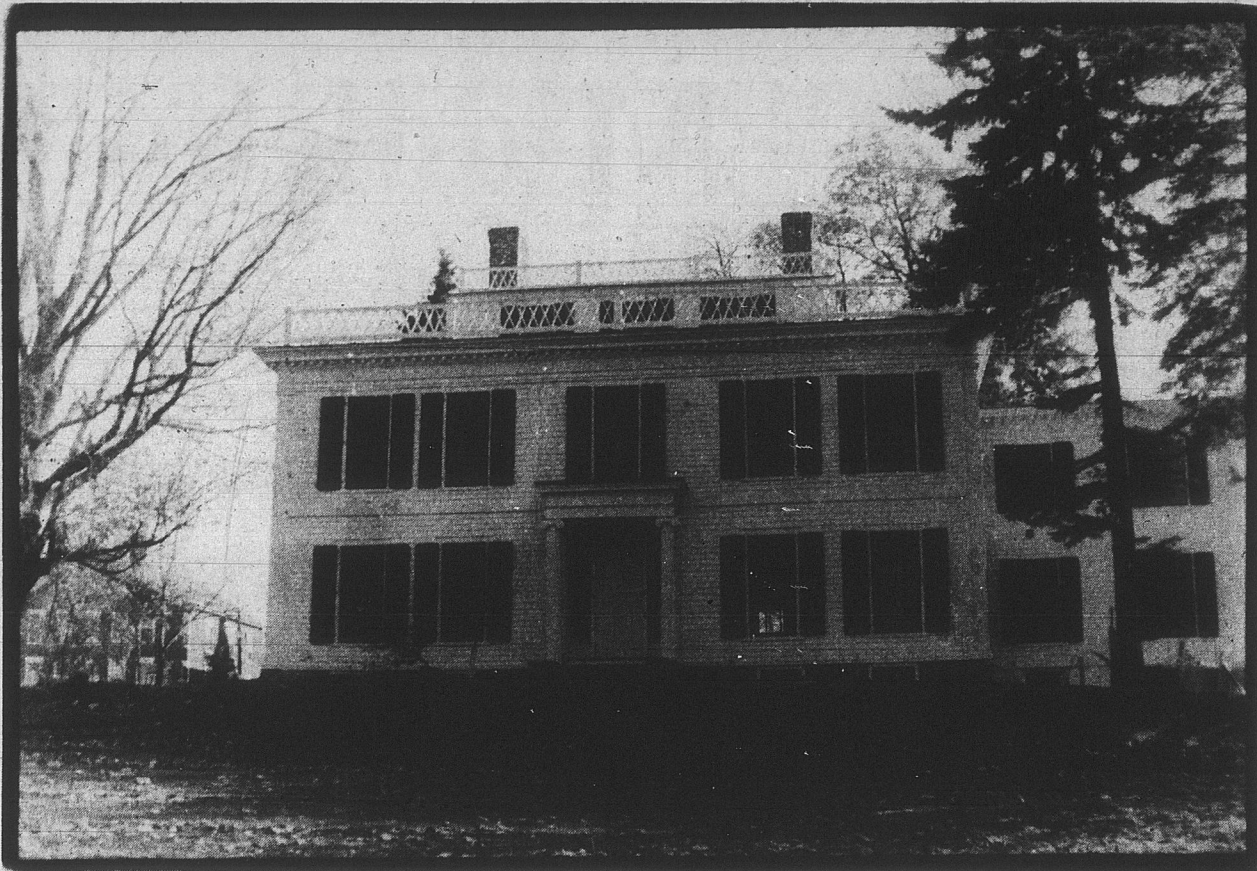
Saturday morning marked the first day of the fall turkey hunting season in Vermont.

It is surprising to note that while over 100,000 in-state and out-of-state licensed deer hunters are registered in Vermont, only 8,000 are registered turkey hunters. Scott Darling, the state wildlife biologist responsible for monitoring state turkey populations predicts that of these hunters, only 8 percent will bag a bird.

In the late 1800's Vermont's native wild turkey became extinct when large scale land clearing for agricultural purposes robbed turkeys of needed mature hardwood forests.

In 1908, in order to repopulate Vermont with wild turkeys, state wildlife biologists trapped approximately thirty of the birds in New York State and translocated them to Pawlet and Castleton, Vermont. As the population grew, more turkeys were moved to Milton and Grand Isle. One knowledgeable turkey enthusiast estimates the state's current turkey population to be somewhere between 12,000 and 15,000.

There are two seasons for turkey hunting. The spring season is only for hunting males, and the fall season is for both genders. Turkeys are very difficult to hunt due to their keen eyesight, and some would say, their superior intelligence. In fact, Ben Franklin was an avid supporter of the wild turkey, and favored it over the eagle as our national bird.



The College is renovating the Painter House, preparing it for non-profit and other uses.

photo by Melinda Leitch

Painter House renovated for town use

By Jennifer Mears

The Gamaliel Painter House — located across from the Middlebury Inn, majestically overlooking the College — will once again become an occupied building after 6 years of idleness. Restoration projects should be completed and various non-profit organizations will take up residence by the first of next year. The project which, according to Jim Ross, business director of the College, is estimated to cost one million dollars, is being funded by an anonymous donor.

The house, which was built by College Founding Father Gamaliel Painter in 1801, was given to the College in 1823. The College, however, sold the house to Rufus Wainwright in 1824 and it remained in the family until it was sold to Chester and Mary Way in 1942 with the codicil that it be left to the College.

The Way family left the house in October of 1981 and it stood idle for the next 6 years. According to Ross, "The water was drained and the heat was shut off. It has just been sitting there, and there have been talks about what to do with it."

After 6 years of being empty, restoration projects by Mill Bridge Construction under the technical direction of Townsend Anderson '75 began according to plans, which, though slightly changed to accommodate public use and fire codes, preserve the principal architecture of the building.

When restoration is completed, the college will rent of office space to various non-profit organizations and will also occupy space in the building itself. According to Ross, the college is renting the space at cost and will not in any way profit from such transactions. "It's more for

the town than for the college."

Debbie Hodge, Assistant Director of Public Affairs explained that the house is of architectural and historic importance and its restoration is significant simply because of its "great ties to both the town and the college. What the college will gain from its restoration is, I think, of an intangible nature."

The non-profit organizations which will occupy the building include the Addison County Chamber of Commerce, the Vermont Folklife Center, the Vermont Community Foundation and the United Way, according to Ross.

Linda Stearns, executive director of the Chamber of Commerce, is extremely pleased with the opportunity to move the Chamber offices to Painter House. According to Stearns, the lease of the building which the Chamber

occupies now ends as of the first of next year and thus a move is necessary. "We have been in the building for two years and are outgrowing the space; the opportunity to occupy the Painter House could not have come at a better time."

Stearns is also appreciative of the visibility of the building. "It is in a very visible position in town and it will, therefore, increase our visible reputation. I think it will enable us to provide better service."

Sonja Olson of Vermont Folklife is also pleased with the opportunity. Vermont Folklife is a relatively young organization, which grew out of the Vermont Council of the Arts. The organization is now working out of Olson's home. Olson feels that Vermont Folklife will be able to grow and expand in the Painter House, what she feels is "a very nice location."

Vermont News

After shocks of fallen stocks

By Sara Higgins

Approximately 100,000 Vermont residents were among those who saw the worth of their New York Stock Exchange holdings plummet in last week's financial upheaval. Experts say the other 400,000 Vermonters will also experience the after-effects of the most turbulent week in U.S. financial markets' history. They foresee a slowdown in consumer buying over the coming year.

Those who have their savings in a federally insured bank have nothing to fear; however, the managers of those banks may. Vermont banks are likely to face a renewed threat of out-of-state takeovers once the interstate banking regulations have taken effect on January 1.

After peaking early this year, Vermont bank stocks have fallen steadily in 1987 and are at particularly low values, which makes the banks attractive targets for outside institutions looking to establish themselves in Vermont.

Vermont banks have two apparent options. One is to follow the course recently announced by the Chittenden Corporation, which is propping up their share prices by instituting stock buy-back plans. Another tack would be to allow trading on the open market to establish bank stock prices. However, the new prices could remain low enough to interest out-of-state purchasers.

"It may mean that you're going to get some offers for Vermont banks sooner than expected," explains Eric Hanson, vice president of Fraser Management in Burlington.

Some Vermont businesses, surprisingly enough, may stand to gain from the economic downturn. Vermont's ski areas are nervously awaiting the upcoming

Fletcher House to become all-female; Gifford lounge space to go to Women's Union

By Kirsten Orcutt

Fletcher House will become an all-women house next year, according to a motion passed by the Student Government Association Sunday. In a related action, Gifford Lounge will become a place for women's literature and bulletins. Both actions come in the wake of repeated requests by the College's Women's Union for "space of their own."

The offer to convert Fletcher House into an all-women's dormitory was made by Dean Erica Wonnacott. She said, "The women have said that they really feel that women do not have a living space that is comparable to the kind of space that is available to the men in fraternities. I think Fletcher House would provide a nice situation for women." Although there are currently two all-women dormitories, Kelly and Pearsons, they are not offering the kind of home atmosphere that Fletcher will provide.

The system worked out for room draw assures that Fletcher House will not become an unofficial "sorority" type of arrangement. For example, the house will not be available for a block draw. Instead, an initial draw will be held before the main room draw. All interested women will notify Old Chapel in advance that they would like to live in Fletcher House. A special draw will be held on the same night as the block housing and language dormitories. Juniors' requests to live in Fletcher House will be honored first, then sophomores, and finally freshmen. If the house does not fill up during this initial draw the remaining rooms will be available to all women during the main room draw. Finally, if Fletcher House does not fill up with women

during the main room draw, then the Administrative Intern to the Dean of Students will open the house to all students, but will give preference to women. There

'Gifford lounge is not a specific space. It's a temporary compromise.'

are 8 doubles and 9 singles available.

Whether Fletcher House fills up with women or not, is not important, says SGA President David Van Luven, "It's more important that it's an option. If there are 25

women who want to live there, they will have that option. It's kind of a lopsided system right now [that men have 6 fraternity houses], and this will balance things out."

Fletcher House will not, however, necessarily be associated with the Women's Union. The Women's Union is still looking for a room of their own. Although the SGA passed a motion this week allotting shelf space in Gifford Lounge for their literature, Women's Union co-chairperson Katinka Eddy says: "What we want is specific use of a space, and eventually we hope to have a Women's Room that is always available for use by the college community to ad-

dress women's issues. Gifford Lounge is not a specific space. It is a temporary compromise. We will make due until the Student Center is built. What we want is a space in the Student Center."

The problem of space on campus is not limited to the Women's Union. Other special interest groups are suffering as well. Van Luven says: "Right now SGA doesn't even have an office!" Groups are now looking ahead to the new Student Center. "When there is space, the space will be available," says Van Luven, "But right now there just isn't room for anyone."

Declassified Data: Nancy Cutting

Some insights into Nancy Cutting, as supplied by herself.

Name: Nancy Cutting
Position: Administrative Director and Head Nurse
Height: 5'8"
Shoe size: 8 1/2
Hat size: 7
Eyesight: 20/20
Allergies: Poison Ivy
Favorite food: cheese and crackers
First choice dinner: seafood
Nighttime snacks: microwave popcorn
Sweet tooth: chocolate truffles
Favorite drink: Diet Pepsi

Current reading: *Mindbend* by Robin Cook
Favorite magazine: *National Geographic*
Favorite books: *All Creatures Great and Small*; *The Rage of Angels*; *Breaking Points*
Favorite television show: "M.A.S.H."
Favorite movie: *Annie Hall*

Favorite actor/actress: Dudley Moore/Diane Keaton
Favorite games: Pictionary
Favorite song: I have several favorites, but one is "Just the Way You Are," by Billy Joel.
Favorite musical instrument: flute
Favorite performer: Mikhail Baryshnikov

Favorite time of day: early morning
Favorite vacation spot: Maui, Hawaii
Favorite cities: Boston, Portland, Me., Montreal
Pet peeves: knuckle cracking, and offensive body odor
Hobbies: raising Morgan horses, skiing and sailing
Kind of car driven: '79 Cadillac/Saab
Favorite sport: horseback riding
Pajamas: flannel
Favorite color: teal
Religion: Christian
Why you do what you do: I enjoy working in college health because of the medical



and psychological challenges associated with my profession. I'm fortunate to have a job that is interesting, educational and very rewarding. I particularly enjoy working with students and the loving and caring staff at the Health Center, including our wonderful team of student workers. Greatest problem currently facing Middlebury College: AIDS
Best part of academic life: friendships
Most frustrating part of academic life: Deciding on a major
Best memory: My honeymoon
Most difficult period in academic life: senior year

October 30, 1987

It's tenure time again: Nineteen professors to feel effects

(continued from page 1)

both in the fall of his or her second year and after the fourth year. Gleason says that teaching ability is considered with the most weight at the first review, but by the second review some evidence of scholarship in the candidate's field is necessary. The handbook defines "scholarship" as "evidence of accomplishment in teaching, scholarly or creative activity and promise of outstanding teaching and developing scholarly or artistic activity."

According to Gleason, the quality of scholarship and teaching has improved immensely over the last 20 years. "It's a much better college than it was 25 years ago when I went to school here in 1954," he says. "I think we've set more ambitious goals for the College and to a large extent they have been realized. We just don't bother with those who don't have an excellent classroom ability and scholarship. We are willing to make hard decisions. As a result, we sometimes make mistakes. Nobody's perfect. I would think that over the course of the past 25 years there are some professors here who shouldn't have tenure, and some who we let slip away who should have had it."

So how does the College provide a reasonable safeguard for the system? "The guidelines set forth detail — the hoops through which the College must jump," says Gleason. "Other than that, one simply has to have faith in the Committee on Reappointment. One has to trust the integrity and intentions of the faculty members serving on it. It's a terribly, terribly demanding committee, and its members realize they are making decisions that affect the careers of the candidates involved."

The Committee on Reappointment (COR) is composed of three faculty members who are full professors elected to the Committee by the rest of the faculty. This year Stanley Bates (Philosophy), George Saul (Biology), and John Spencer (History) make up the Committee.

In the first review, the Committee receives in writing the formal recommendation of the department chair, an evaluation from the tenured professors in the department, and a written recommendation from the department's representative on the Student Advisory Committee. The student on the SAC is responsible for collecting in writing or by interviews student evaluations of the professor.

In second review the Committee "undertakes a thorough review" of the pro-

fessor by visiting his or her classes, having other department members sit in on the colleague's classes and obtaining recommendations from the department or division chair. They also consider three interviews from faculty chosen by the Committee, the SAC representative's evaluation, three student letters, letters from "an appropriate range" of alumni, and Teaching Evaluation forms.

Gleason noted that Middlebury's policy of having colleagues and faculty sit in on the candidate's classes is "not as practiced nor, I think, as well received at other schools. Most colleagues would probably be offended, but here that doesn't seem to be the case."

Another aspect of Middlebury's tenure system that is unique is the "fourth voice" provided in the review of the Dean of the Faculty or the Vice President for Foreign Languages. Currently Gleason reads and evaluates a candidate's file and pulls together a summary of it for the COR for professors in humanities, sciences and social sciences divisions, while Edward Knox is responsible for professors in the foreign languages division.

"It provides a somewhat different perspective," said Gleason. "Historically, Mid-

dlebury had two Deans for the Arts and Sciences until it was changed to the Dean of the Faculty and the Vice President for Foreign Languages. I think it's an opportunity to take advantage of someone whose expertise is in foreign languages." While neither Gleason nor Knox participates in the deliberation, their evaluations are "an added fourth voice to the process."

When a professor is under consideration for full tenure, the Committee on Reappointment collects recommendations from two tenured faculty members, one of whom is usually the department chair, a formal recommendation from the SAC, letters from "an appropriate range" of students and alumni, teaching evaluations, and outside opinion on the candidate's scholarship in the field. The COR makes a recommendation to the president of the College, who then presents the case to the Prudential Committee of the Board of Trustees. Ultimately the Board of Trustees makes the tenure decision.

While the system has what Gleason terms its "hoops," it is not a smooth path for every candidate. Currently Dale Cockrell is suing Middlebury for not granting him tenure

Learning about learning at Bread Loaf



photo by Erik Borg

At last week's Bread Loaf conference on Undergraduate Teacher Education, Middlebury American Literature professor Stephen Donadio (on leave this year) spends a coffee break with George Abbott White, a tutor at the Eliot House at Harvard, and Barbara Tischler, an American Studies professor at Barnard.

Divestment: How much stock have we actually sold thus far?

(continued from page 1)

tageous. That way the College cannot accuse the firms of mismanaging their funds, should returns be less than expected explained Ginevan.

Last year IBM, General Motors and Coca Cola, corporations in which Middlebury has an interest, withdrew from South Africa, thereby eliminating the necessity for the College to divest from those corporations. Ginevan has said that he felt that perhaps the money managers are holding

off divestiture, hoping other companies will follow suit and withdraw from South Africa.

But at present, it appears that nobody, save the money managers, knows what stocks, if any, the College has sold since last December. Nor does anyone presently know how much money is still invested in companies doing business in South Africa. Says Ginevan of the whole issue, "It's difficult to say we're on schedule. It's a difficult thing to keep track of."

Professors being reviewed and considered for tenure, 1987-88

FULL TENURE

Peter Goreau (Geology)
Michael Kraus (Political Science)
Margaret O'Brien (Chemistry)
Andrea Olson (Theater, Dance and Film)

SECOND REVIEW

Richard Arthur (Philosophy)
David Dorman (Mathematics)
Lucy Harding (Geology)
Ronald Liebowitz (Geography)
E. Burke Rochford Jr. (Sociology-Anthropology)
Stephen Trombulak (Biology)
J. Murray Gourneay (Geology)
Paul Monod (History)

FIRST YEAR REVIEW

Brett Millier (American Literature)
Diana Henderson (English)
James Larrabee (Chemistry)
Richard Romangoli (Theater, Dance and Film)
Pamela Small (Biology)
Gregory J. Vitercik (Music)

FOREIGN LANGUAGES

Rodney Reid (French, Second Review)
Catherine Campbell (Chinese, First Review)
Linda Keenan (Japanese, First Review)

Parking

(continued from page 1)

dholm said, are not new — they merely have not been previously enforced.

Under the current ticketing situation, students may acquire any number of tickets — at ten dollars apiece — without penalty. Those fines must, however, be paid before a student is allowed to register for classes the following semester.

"Many of our students are so well-to-do," Lindholm said, "that they pile tickets up at the rate of almost one a day. You can't have that kind of disregard for college policies."

Lindholm did concede, however, that students could still amass large numbers of tickets — as long as they pay them regularly.

Chief of Security Fred Spencer said that some students pay as much as a \$500 a year in tickets, a situation he calls "insane."

"You have students driving from A Lot to Proctor or from the SDU's to Johnson," he said. "It just doesn't make sense."

According to Dean Lindholm, students here have been more free in regard to driving on-campus than have

students at other colleges.

"At Dartmouth or UVM," Lindholm said, "students are forced to park far from campus and walk. We're going to have to go through some agonies to join the real world."

For that crowning coiffure...

Shampoo and set.....	\$13
Shampoo, cut and set.....	\$18
Shampoo, blowdry.....	\$13
Shampoo, cut and blowdry.....	\$18
Men's style cut.....	\$14
P-nut cut (0-6 yrs).....	\$7.50
(6-10 yrs).....	\$10
French braid.....	\$7
Combout.....	\$7.50
Shampoo, cut only.....	\$14
Permanent Wave	
(complete package).....	\$47
Permanent wave only.....	\$32
Virgin haircolor.....	\$25
New Growth retouch.....	\$15
Glossing.....	\$15
Semi-permanent color.....	\$12.50
Foil frosting.....(from)	\$40
Cap frosting.....(from)	\$25
Cap colors.....(from)	\$25

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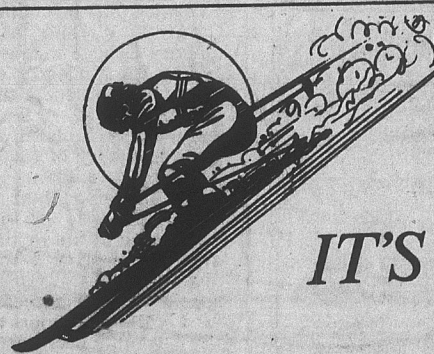
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photo by Erik Lundberg

A Buildings and Grounds employee works on a pillar that was demolished when struck by a car several weeks ago

Central American panel to discuss prospects for Peace, Human Rights

By Nathalie Kurylko

Saturday, October 31st, there will be a panel discussion on various issues concerning Central America. This particular presentation is entitled "Central America: The Prospects for Peace and Human Rights" and is the second of a series of three presentations which form this fall's symposium. The symposium is concerned with raising awareness on campus regarding Central American issues.

The theme of the symposium was first introduced to the freshmen during orientation week at which time they discussed the book "Central America: Opposing Viewpoints." The next event based on Central American issues was a lecture entitled "Language and Revolution" which focused on the role of the intellectual and artist in the changing society of Central America. The discussion held on Saturday, at 3:30 in Wright Theatre is open to all and attendance is strongly encouraged. It will feature three panelists and a moderator. Each panelist will speak for fifteen minutes, after which the floor will be open to discussion and debate.

"This event should be particularly interesting in that all of the speakers are renown

for their active participation in the endeavor to better the situation in Central American countries" said Elizabeth Dore, who will moderate the discussion.

The guest speakers include Peter Hakim, who is director of the Washington Office of "Inter-American Dialogue," an organization comprised of

Where are we now in the peace process?

fifty members, representing all Central American countries, who gather to discuss major issues and how they can be dealt with through dialogue. "Peter Hakim is also in close contact with people who are directly involved with the Contadora process," Ms. Dore said.

In his presentation Mr. Hakim will be addressing where we are now in the peace process, what each country is doing in the endeavor for peace and what the prospects are. Also speaking will be Juan Mendez, a leading member in the organization "Americas Watch", which is concerned

with human rights in the Americas and does a lot of lobbying work in Washington in an effort to improve government response. Juan Mendez is Argentinian and was a lawyer who was himself taken as a political prisoner. When he was released, he dedicated himself to human rights. Third among the panelists is Lowell Livezey, director of the Undergraduate Program in the Woodrow Wilson School at Princeton University and he too will be addressing the issue of human rights. In addition to the four panelists mentioned, a spokesman from the State Department has been invited to discuss the Reagan policy in Central America and to explain what current U.S. hopes for peace in the area are. "The invitation was offered to the spokesman by George Jaeger, the diplomat in residence at Middlebury, and has yet to be answered," said Chaplain John Walsh. Whether or not the spokesman is able to come, the panel discussion will surely raise controversial debate concerning U.S. policy, prospects for peace and human rights. Other topics of discussion may touch upon immediate issues such as the assassination of the president of the Salvadoran human rights commission, Herbert Ernesto Anaya, and the repercussions this particular incident, and other similar incidents have on the advancement of the peace and human rights movements.

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Let Biden be a lesson: College plagiarism policy remains tough

By Page Dickinson

Just weeks ago, Joseph Biden ended his campaign for the Democratic nomination after a plagiarism charge from his college days resurfaced. Is it possible that the same hidden past will plague a Middlebury alumnus in 1996?

It isn't as far fetched as it may sound, according to some in the administration here. Middlebury, a school which requires a student's signature on an honor code, is not free from the problem of plagiarism.

"It is an issue," Erica Wonnacott, Dean of Students, said. According to Wonnacott, Middlebury faces an average of three cases each term, when "there shouldn't be any." Most errors are made out of "last minute haste," she said, stemming from carelessness or ignorance rather than attempts to "pull one off on the professor."

Often a student will quote directly or paraphrase from a text and will put the book in his bibliography but will not make a reference in the paper. Wonnacott said this often means the student is not trying to hide the use of the book, but assumes the professor will know the passage came from the text. A student "can even do it wrong," Wonnacott said, as long as he acknowledges the source of an idea in some way. "Our faculty is good enough," she said, that a professor "will probably have read most opinions on the subject... all borrowed ideas must be referenced."

Middlebury is doing "nothing new" to prevent plagiarism on campus, Wonnacott said, but the administration is not sitting idle. Each year, Wonnacott meets with freshman advisors, asking them to stress the issue of plagiarism with their advisees and to recommend that the students ask each professor to define what they consider plagiarism. "Plagiarism means different things to different people," one student said. "There are

different degrees one could take it to. It isn't always clear just what the limit is."

However, according to Edward Martin, Chairman of the English department, "There doesn't seem to be any discrepancy between faculty definitions of plagiarism." The statement in the college handbook is one most faculty members agree with, he said. Even so, Wonnacott speaks to faculty members each year to remind them of their responsibility to make the definition clear to students.

Students are also required

'Students are not reading the statement and realizing what it says.'

to sign a statement on plagiarism, adopted by the faculty, saying they understand the college's stand on the issue. The statement defines plagiarism as "a violation of intellectual honesty... It is taking and presenting as one's own ideas, writings, creations, or inventions of another." It also says that "Paraphrasing without acknowledgement of authorship is also plagiarism and is as serious a violation as unacknowledged quotation."

Cliff's Notes, which provide students with ideas and opinions, are considered plagiarism, according to Cates Baldrige, Assistant Professor of English. The handbooks, by encouraging students to use borrowed ideas, "subvert the education process," Baldrige said. "Therefore I don't think arms of the college, such as the bookstore, should sell them." All plagiarism cases are heard by the Judicial Review

Board, a subcommittee of the Student Government Association's Community Council. The board is made up of two faculty members and two students.

According to Liana Discepolo, a student member of the Judicial Review Board, cases are brought to the attention of the Dean of the College by a professor. The professor submits the student's work, indicating the place he suspects plagiarism, for the Board to review. The student then comes before the board and is questioned. The Board then debates the case and decides punishment, which, Discepolo said, ranges from failure on the paper to one-year suspension.

Students have mixed feelings about the signed statement. "It's effective for people who are honest to begin with," one freshman said, "but it might not prevent someone used to plagiarizing from doing it again." Discepolo agrees that the statement is not 100 percent effective. "Students are not reading the statement and realizing what it says," she said. "They're just being lazy." Dianhann Klein, '90, a student advisor, said the statement has a "definite impact." It makes the freshmen aware of the issue and the guidelines, she said, which prevents the misunderstanding that can lead to mistakes. By building on the honor code, Klein said, it makes students think twice. "I really think it works," she said.

The plagiarism statement is separate from the honor code; the honor code deals with cheating on exams and is student administered and monitored under the Student Judicial Committee, with one faculty advisor. Although their legislations differ, both the honor code and the plagiarism statement are "terribly important," Wonnacott said, because both say "We trust you," and "people try to live up to that respect."

Undergraduate writing programs to be expanded with gift from poet/developer Donald Axinn

College News Service

The College's programs in writing for undergraduates will be enhanced and expanded with a gift from an alumnus who has combined success in business with a commitment to higher education and a love of poetry to create a multifaceted career.

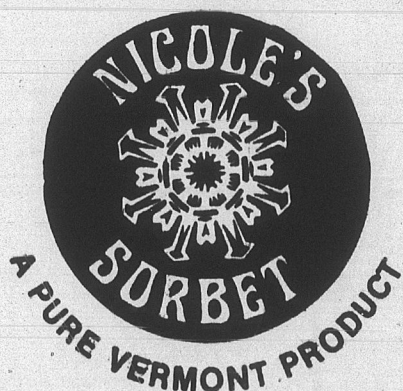
Donald Everett Axinn, author of three books of poetry and a developer of industrial parks in New York and New Jersey, has established the Donald Everett Axinn Chair in Creative Writing at Middlebury College with a major gift to the College's endowment. In addition to the professorship, Mr. Axinn's gift will make possible an annual prize in poetry of \$500 to be presented to students in their junior or senior year at the College whose writing is recognized by the writing program faculty to be distinguished and worthy of special encouragement. The fund will also support the annual Axinn Lecture to be delivered by a poet or writer of distinction.

Mr. Axinn is the founder

and chairman of Donald E. Axinn Co. of Jericho, Long Island, N.Y., a firm that specializes in the development of business and industrial parks. The 1951 graduate has been a regular participant in the College's Bread Loaf Writers' Conference and, in 1979, was named a Tennessee Williams Fellow at Bread Loaf. A recipient of numerous awards for architectural design and for community leadership and enrichment, he is also a former or current director or trustee of numerous business, educational and arts organizations including Farrah, Straus and Giroux, Inc., publishers, Hofstra University, and the North Shore University Hospital. He is also a member of the Long Island Regional Economic Development Council and former chairman of the Nassau County Fine Arts Commission.

He is the recipient of the Brotherhood Award presented by the National Congress of Christians and Jews, the Humanitarian Award of the American Jewish Congress and the Long Island Distinguished Leadership Award.

A director of the New York Quarterly Poetry Review, he is the author of three collections of poems: *Sliding down the Wind*, published by Swallow Press in 1978, and *The Hawks Dream and Other Poems* and *Against Gravity*, published by Grove Press in 1982 and 1988 respectively. He is currently working on his second novel. Commenting on his varied interests in the *Middlebury College Magazine* some years ago, Mr. Axinn noted that "Each poem is one of a kind and each building should be too." He added that, "writing poetry is harder than constructing buildings because you never know when you are done."



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CIA returns to campus, spurring renewed student demonstrations

(continued from page 1)

conform to Middlebury's anti-discrimination policies should not be allowed to use college facilities for recruiting. C.C. & P. would, however, still provide information on such institutions and set up interviews for interested students.

The president expressed concern that the proposed policy would infringe on personal freedom: "Some of our students do choose to interview with such organizations, and I am concerned that those students would believe that the proposed policies would limit their own freedoms."

Although the new proposal will not be implemented another dimension has been added to the standing policy. Any organization with hiring policies inconsistent with the College's anti-discrimination policy will be asked to participate in an open forum on issues related to hiring.

The CIA held an open meeting Wednesday night when Personnel Representative Tom Gilligan addressed questions on topics ranging from current CIA policies regarding homosexuals to the agency's intervention in Guatemala in the 1950's. When questioned if the CIA's hiring policy coincided with that of the college, Gilligan described the CIA's policy as "close if not quite there."

After the meeting, he described Middlebury recruitment as "critically" important because of the college's emphasis on language study and "symbolically important because the college wants open-minded liberal arts candidates." He added "We're not looking for intellectual eunuchs."

On the meeting John Emerson, Dean of the College, remarked, "I am very appreciative of this step to inform and educate on the policies of these organizations. I think it is a very appropriate thing for an educational community."

However, Emerson was disappointed by the rejection of the original proposal. He explained, "I supported the recommendation of the Student Forum and the Community Council for two reasons. First because when members of the community reach a consensus after much debate and discussion I feel it is my role to support that very valuable and praiseworthy process. The second reason is that I believe an institution such as Middlebury College should take seriously its own values and policies and we state in the handbook that we do not tolerate discrimination."

Rejection of the policy and return of the CIA have sparked an encore of last year's demonstration. Last spring a protest was staged in front of Adirondack by a group going by the name Citizens in Action. This year's group, Citizens for Greater Awareness, organized a "teach-in" again in front of Adirondack for Thursday morning.

Organizer of the event Kurt Broderson explained, "Students and possibly some faculty will talk of the role of the CIA in different countries."

He went on to describe the goals of the demonstration: "The first is education to increase awareness on the campus and the second is to urge

the administration to make a policy regarding the CIA or any other group that discriminates.... We are not trying to ban the CIA or restrict freedom of speech."

The group also got its message across through circulation of a petition and literature on the CIA.

The petition proposed that the CIA not be allowed to use college facilities for recruiting because "the CIA discriminates and admits to discriminating against homosexuals.... In view of the international nature of the College, it is unwise and even dangerous to be perceived internationally as having ties or any kind of close relationship with the CIA.... The CIA conducts operations that are unethical, immoral, and illegal. One hundred and fifty students had signed the petition by Wednesday and it was circulated among the faculty."

The anti-CIA literature circulated by the Citizens for Greater Awareness caused a financial conflict for the group. The material was originally run off by reprographics on the Armadillos account; however, afterwards Sheryl Parker who is handling the finances for the group asked the Finance Committee to approve the use of that account, and her request was denied.

Peter Holmes, a court of the Finance Committee said, "We rejected their request for funds because some of the material was propaganda and we felt what was and was not propaganda couldn't be separated by the student body... and also because they didn't come to us before but after they'd printed the information."

Parker explained that the Armadillos account was used because a committee such as Citizens for Greater Awareness cannot go to the Finance Committee unless it has an approved constitution. The group will pay for all of the material they ran off at reprographics themselves.

On the composition of the group, she added, "We are basically a group of students concerned about having more than one side of the CIA issue being presented.... We just didn't want its presence on campus to go unrecognized."



President Olin Robison announcing the decision to divest in 1986.

photo by Erik Borg

After divestment, what?

(continued from page 1)

there are no plans in the wings. "The situation is still abhorable," says KC Capoor, a member of the group, but the amount of concern now is minute compared with the heed paid the issue in the months preceding divestment. Capoor is quick to point out however that the spectre of Apartheid has not entirely vanished from the minds of activists. Abdullah Abraham lectured to an Armadillo-sponsored forum on current economic conditions in Pretoria when he visited campus two weeks ago.

If the campus seems particularly non-plussed with Apartheid issues, it is perhaps because students see now a dirth of concern compared with the well publicized programs of pro-divestment activists. Where once there was a proximate goal — divestment — now there is a distant regime which so far has proven resistant to international amnesty campaigns. Campus leaders may have backed away from the issue also, some say, because Presi-

dent Olin Robison has declared the South African debacle no longer a College concern — the issue is now entirely removed from the official interests of the College.

Still, the Armadillos, the College Republicans and the Over Seas Development Network are free to initiate their own programs dealing with human rights in South Africa — and their hesitancy in doing so, critics say, has cast doubts on the firmness of their commitment to abolish apartheid. One student active in the divestment campaign observes, "We can't generate concern if the major groups are bored with the issue — but it seems that apartheid is yesterday's news."

Efforts to establish a post-divestment plan of action have also been waylaid by the current racial controversy at Middlebury. The BSU has spent a significant amount of energy formulating a harassment policy and, as a result, South African issues no longer carry top priority. Marie Paquin is expecting a Middlebury Alumnus to come

to the campus in early November to address the question of how divested colleges can constructively oppose apartheid, but his presence is not a certainty and the date of the lecture has yet to be confirmed. "We're trying to get people interested" she says, but she admits that she has only spoken to black students about the South Africa question — there has not yet been a broad, public appeal form any campus organization.

But Middlebury's lack of a South African agenda is perhaps less the product of apathy than an outgrowth of confusion. "Frankly, I have no idea what ought to be done," says a member of Amnesty International. "Aside from letter writing, what can college groups do?"

"We are very interested in providing the campus with an understanding of South African affairs," says KC Capoor, but for now, he said, student organizations appear occupied with more pressing concerns.

Honorary Degrees: A look at how the names are chosen

By T.R. Lazo

Every year, Middlebury College awards several prominent people honorary degrees. These degrees are presented to the honorees at the Commencement ceremony and have in the past been given to many well-known people in different fields. Recipients have included people known for their work in the arts (actor Burgess Meredith, dancer and choreographer Judith Jamison, and composer John Williams), journalism (Nightline host Ted Koppel), and government service (former Congresswoman Barbara Jordan and Lieutenant General William Odom who is the director of the National Security Agency).

Nominations for honorary degrees may be submitted by anyone; faculty, students, alumni, or trustees. According to Elizabeth Karnes, executive assistant to President Robison, the selection of honorary degree recipients is a "private process" conducted by a committee whose leaders are Provost Bruce Peterson and Board of Trustee member Dr. C. Irving Meeker.

All the possible suggestions for degree recipients are deliberated and from that group, the honorees are chosen.

But how much of a part does the student input play in this process? Isabelle Bleeker and Mark Benson, the students who serve on the committee, said that their input was very much valued during a recent

meeting with the Board of Trustees.

Students are appointed to their positions on the Honorary Degree Committee through the suggestion of the Student Government Association. Bleeker and Benson both have a vote in the decisions made by the Committee and are happy with the regard which the trustees have for their opinions.

Benson said that he and Bleeker organized a meeting for anyone who had ideas about who should receive honorary degrees. He said that they came up with about 15 to 20 ideas for possible recipients. The ideas were then presented to the entire honorary degree committee.

Benson said that he was "very impressed with how much we had to do with the process." He said that the trustees "gave us a lot of say" in the matter.

Bleeker agreed, saying that "our voices were equal to the trustees" in the discussion. Benson added that he and Bleeker are "not just token members" of the Committee and the members are concerned with the opinions of not only the suggestions of the two students but also of the suggestions of the Board of Trustees.

The decisions of exactly who is chosen by the committee are kept private until they are finalized. But it is certainly obvious that there is a strong voice representing the opinions of students in deciding which outstanding achievers should be honored by Middlebury College.

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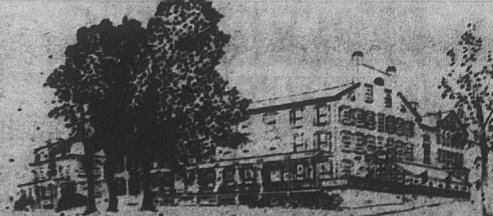
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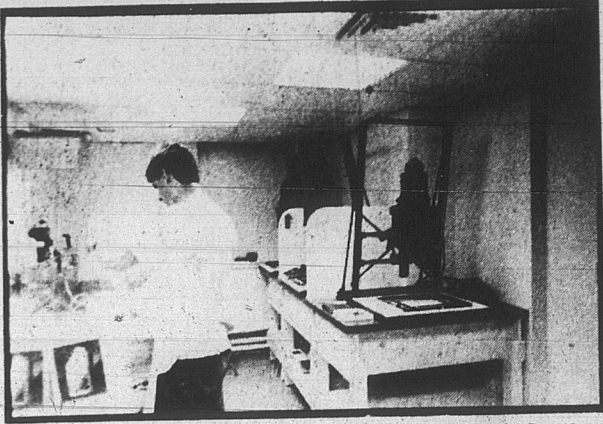
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New darkroom opens



Campus photo editor Erik Lundberg examines some prints in the new Forest darkroom.

photo by Paul Gould

Looking at a dry rush

(continued from page 1)

point where we can't control it anymore, it'll be a question of our ass or theirs. And it won't be ours."

But Parsons also stressed that "it's not a battle between us and the freshmen. We don't want to exclude them systematically." He also noted that things have gone fairly well so far.

Director of Residential Life Frank Kelley, who also serves as the IFC's adviser, felt that the fraternities were dealing well with the problems of the new drinking age. "I'm pleased at what's happened in the past year. They [the IFC] have asserted a more definite role."

In the long run, the entire

question of fraternities at Middlebury remains unanswered. Some have even ventured to speculate that

fraternities will no longer be able to exist with a student body that is underage. Parsons said, "What scares me, more than anything, is that a few years down the road fraternities may not even be here. And I hope that doesn't happen."

The conflict that torments those who are dealing with the future of fraternities — members and administration officials both — comes down to two basic and conflicting elements. 1) Fraternity members feel they should be able to serve alcohol to their members and at parties. 2) Vermont Law prohibits serving alcoholic beverages to people under 21 years of age.

At this point, resolution of this conflict appears difficult. Middlebury's fraternity system is plagued by one crucial fact — the college owns the fraternity houses. Consequently, the college is responsible for the safety of fraternity members and cannot allow underage drinking to occur. Said Frank Kelley, "the college can't avert its eyes."

Large questions loom close at hand. Will there be fraternity parties at all? Will there even be fraternities?

Stobbe delivers Fulton Lecture

By Keith Fagan

Dietrich Stobbe blasted traditional views on "Two Germanies and the Arms Control Process" on Monday, October 28 at 4:15. Stobbe, a member of the West German Bundestag and former governing mayor of West Berlin, provided personal insight into the rift between East and West Germany and the ongoing arms control negotiations.

Monday's lecture in Dana auditorium was part of an annual series made possible by late trustee John Hamilton Fulton who donated a sixty million dollar gift to the college for the lectures.

Stobbe is native to East Prussia and was raised during the volatile decline of the Third Reich. Exposed to this upheaval in his native country, Stobbe was convinced to enter the political arena.

The former mayor is currently a member of the Christian Social Democratic Task Force for German American Relations and the Social Democratic Party's German-American Committee. Stobbe's major concerns are to rectify the anti-American sentiment prevalent in German youth, and to ensure arms control in Europe.

He informed the audience that "to open with a joke is very unGerman," but nonetheless he opened with an illustrative joke which captured the attention of the audience. To be saved from a plummeting plane an American, a Russian, and an East German had to throw away that which was most dear to him. The American parted with his American Express card, the Russian his Communist Party card, and the East German parted with his dearest friend, throwing the Russian out the door of the plane.

This conveys the underlying wish of the East German people to be rid of the yoke of Soviet Oppression. Stobbe cautioned against Western expectations of an immediate liberation. "... this will not happen for decades, if ever. East Germany is not under such duress, as to have to make such a decision"

Stobbe went on to stress that a united Germany was



President Robison with Dietrich Stobbe prior to Stobbe's lecture.

photo by Tina Manville

imperative to forge a cooperative international order. A divided Germany is indicative of the rift between East and West.

Stobbe characterized the nature of the union as a *motus vivandi* (nature of operation). He discounted the German far right's demand of a reunion with the 1937 border. Stobbe reflects the majority view that national unification

sive arsenals, a discussion of threat perceptions, and a reduction of military options.

The reduction of military options involves conventional stability, a nonutilization of new weapons technology, and the possibility of "the Third Zero Option."

Secondly, a reliance on common interest in the cultural, economic, and political spectrums, Stobbe noted, is not possible without a "new thinking" and the universal acceptance of a common system of security. The West can't accept denuclearization until the East relinquishes its conventional superiority. According to Stobbe "the acid test is a change in military strategy," not in the balance of power.

Olin Robison opened the question and answer period with an inquiry about a popular Western view: are the periodic intervals in which the U.S.S.R.'s satellites become unstable a reflection of their general dissatisfaction with the dominance of the U.S.S.R.?

Stobbe answered that it was more of a response to U.S.S.R.'s pressure to adopt the Soviet model.

Stobbe went on to say that Gorbachev has slyly avoided a potentially explosive situation by allowing the aging eastern block leadership the option to adopt or not to adopt the reforms of Glasnost and Perestroika. The pressure to receive the reforms lies in the danger of being portrayed as orthodox.

Ron Liebowitz, professor of geography, asked Stobbe's opinion on Gorbachev's old/new SDI position and its effect on Arms Control talks.

Stobbe responded that he could not provide a fully informed answer. Stobbe concluded "that the current negotiations are important to maintain international security, implementing a method to improve the process of peaceful change, in the spirit of the Helsinki Charter."

'weapons do not insure peace'

is dangerous and creates tensions which are counter productive — "last time Germany was united under the Third Reich."

His *motus vivandi* involves improving GDR/FDR relations through better East-West relations. This involves an acceptance of the divided Germany and restraining the pro-unification segments on the left and right. Stobbe favors a gradual introduction of the basic freedoms which would lead to a degree of self-determination in East Germany — "introduce elements of freedom into GDR rather than harp on reunion."

Stobbe rejected traditional arms control talks and the reliance on nuclear deterrence as "an antagonistic relationship ... based on distrust ... providing no basis to start the process of Detente." Each move to modernization or increase in military hardware by one power is met with a corresponding countermove by the other power, resulting in the Arms Race.

Stobbe contended that "weapons do not insure peace," mutual balance is the wrong perception, a structural change to mutual security is what is required.

NATO fears the Warsaw Pact's numerical advantage in conventional weapons, its large first strike capability, its aggressive defense policy, and NATO's ability to defray a large scale Warsaw Pact surprise attack using non-nuclear weapons. The Warsaw Pact fears a decapitation attack, destruction of nerve centers by the ultra-accurate Pershing II missiles.

Stobbe offers a dual solution. Firstly, the elimination of all first strike capabilities and a reversion to purely defen-

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Tenure

(continued from page 1)

two years ago. Cockrell claims that he and Department Chairman Emory Faning had "personality conflicts" and that his field of study, the sociology of music, was not taken seriously by all the members of his department.

He is demanding that the College reopen his files, and as of last year, the case was still pending in the Vermont State Court. "It's an imperfect system," admits Gleason. "You just have to trust in the integrity of a good call and the guidelines set forth for the process. One simply has to have faith in the Committee on Reappointment."

Security

(continued from page 1)

ting are essential." The applications are due November 10, at which time they will be read and interviews will commence.

According to Dean Lindholm, many applications have been received from men and women already involved in law enforcement such as police officers. Others have been received from college campus security officers at other schools, and others from those in security related fields; this means they may be probation officers, social workers or a variety of other positions.

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Mead Chapel

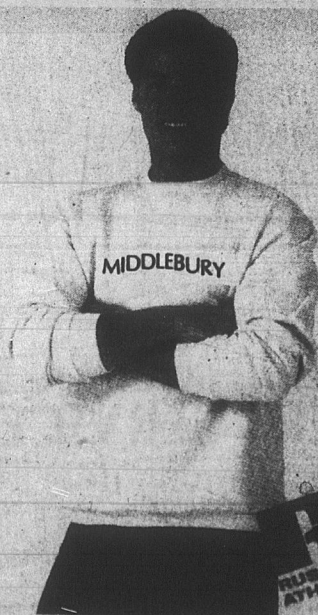
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FEATURES

Cao Guan Long: writer, artist, student

By Charlotte Bergmans

What is it? What does it mean? Cao Guanlong, the sculptor behind this piece of art, says that his sculpture does not have one specific meaning; rather, he leaves the interpretation of meaning up to the individual.

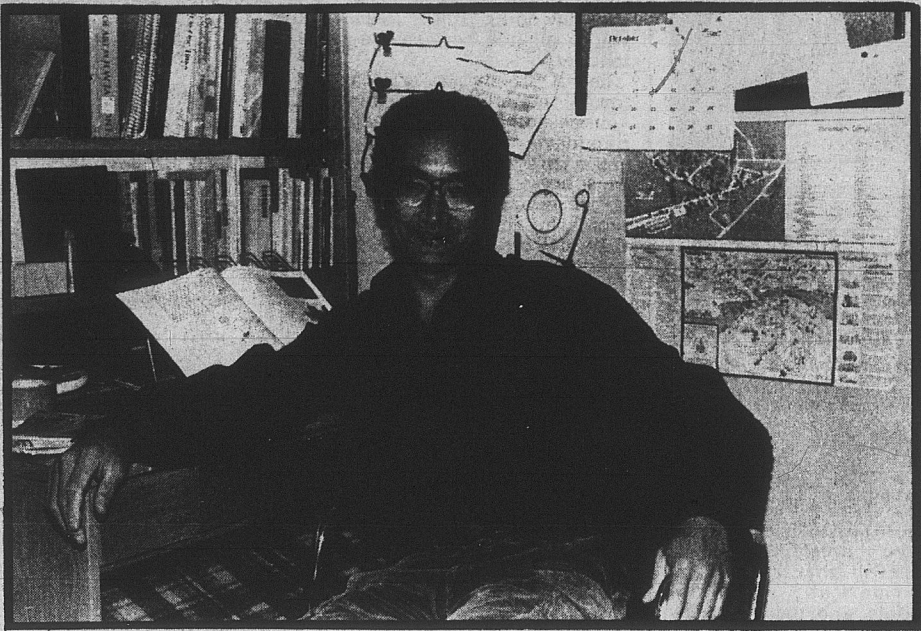
What do you think? In order to help the individual entertain a possible interpretation, Cao Guanlong said that he employs "certain aesthetical means and techniques to produce meaning and feeling." His most significant technique is that of contrasting: the foot reaching upwards contrasted against the skull looking downwards; the fine texture of the foot versus the much coarser texture of the skull; the vitality of the foot contrasted against the skull as a symbol of death; the reaching playfulness of the toes implying lightness and movement versus the solid, immobile block quality of the skull; and the intense dark quality of the eye sockets in any lighting versus the toes which exude brightness regardless of the type of lighting.

"All of these contrasts are intended to be used to express meaning and emotion between the two worlds of new and old," said Cao Guanlong. "My techniques are objective, yet the interpretation is fully subjective. Everybody has a right to perceive it in their own way."

Why is this sculpture untitled? According to Cao Guanlong, "visual art is visual art. No words are needed, even not a title. I believe my art is cogent enough to express meaning or feeling without the use of words."

Cao Guanlong, a native of Shanghai, China came to Middlebury at the beginning of last summer. He will spend the next four years attaining a college degree here at Middlebury.

A free lance writer in China, Cao Guanlong began corresponding with Mr. John Berninghausen, the head of the Chinese Department here at Middlebury now on leave, about seven years ago. The correspondence took place as a direct result of translations of Cao Guanlong's work by Mr. Berninghausen. In late 1986, Cao Guanlong said that he "began to show an interest



Cao Guan Long lounges in his Fletcher House room
His art (right) is a study in contrasts

photo by Jackie Belden

in Canadian literature." He asked Berninghausen if he had any access to Canadian literature, as any translation of it in China was not at all systematic.

"Mr. Berninghausen said he did not have any direct access to Canadian literature, but if I was interested in American literature and art, why not come here?" said Cao Guanlong.

So far, he says, that "everything is going smoothly. It is a good experience for me to be a freshman in an undergraduate program."

He will not return to China for the next four years. "It is just not possible." When asked how he felt about not seeing his wife and son (family?) for four years, he said that that is nothing new for the Chinese. "Most Chinese are accustomed to being separated from their families. Most men often only see their families one or two weeks out of the year." They take jobs in other parts of the country.

Cao Guanlong feels that the most significant difference between education at Middlebury and undergraduate

education in China is the flexibility and freedom he sees here. "It is one of the most striking advantages," he said. Cao Guanlong feels this is "very important because it is good for ingenuity, creativity and the imagination. Maybe that is more important than the actual knowledge itself."

He also seems to feel that as a result of this flexibility and freedom, "the students study not very hard." However, he does not see this as a problem, because he feels that a student, by merely enrolling in a college, plans to study at some point. There is just more freedom as to how and when they do.

Cao Guanlong said that his brother taught him the basic language of sculpture. His brother is a sculptor in China, and Cao Guanlong helped him to design many sculptures. He says that sculpture is "the art of space. It is different from the art of painting. There is a feeling of space one can't perceive in a painting." To try to explain this feeling of space, Cao Guanlong described looking at a huge tree, with lots of



branches, old and new, reaching out in all directions. He said to look at it for a long time, to watch the branches move back and forth, with each other and in opposition to each other. He said if you watch all the branches move back and forth long enough, you will acquire a feeling of space. He says this is what sculpture is about.

Why has Cao Guanlong chosen to pursue sculpture here instead of writing? He thinks that all arts, whether writing, sculpture, dance, or

(continued on page 9)

Mindless Ramblings:

Public Lamentations

By Eric Winick

Boy-girl relationships confuse me. People love them and they hate them at the same time. They are sought and avoided on a regular basis. They can range from a two-day fling to a two-year commitment. I know relationships have altered the way I, for one, view women and the people around me. They became an integral part of my intellectual and spiritual growth throughout high school. Why is this? Sometimes I feel like I've attached too much significance to them. Were they as earth-shattering as my mind has made them out to be? As I mentioned a couple of weeks ago, we all think we know what love means now, then we meet someone new, and all of our previous observations are smashed to bits. We draw new conclusions. So too with relationships in general.

Where does this lead me? To college relationships, of course. Now there's a scary thought. Jumping straight from high school to the big leagues, the idea of it is, at the least, unsettling. I'm not ready. And I'm ready. Great. So coming from Marblehead, from public school, winds up detrimental to my college love life (which, of course, doesn't exist). There were always things to do at home. Boston was a busride away. The beaches were there, the little European cafe so perfect for those "deep conversations," and the people you had known all your life. I suddenly yearn to be young again.

Okay, I'll admit it. Back in Senior year, upon flipping through Fiske's *Selective Guide to Colleges*, I noticed in the Middlebury section a curious note: "At Midd relationships tend to be somewhat uptight." This for me is not the issue. I think I can deal with uptight. I can be that way myself sometimes. I'd fit right in. What puzzles

me is, How do the damn things exist? I mean, God, look at this place, it's so small! And I don't have a car! I'm trapped! Suffocating can't breathe... ughhhhh. "Forget it, honey, let's just be friends." Wait! I haven't even said anything! Gees, if my mother were here she'd mention something about "at least you have your health... Why worry about relationships?"

Sometimes I'm inclined to agree. But sometimes I look back at things, at the stability and the precedent high school relationships set. I mean, I could have gone to private school. I spoke to some people about private school relationships the other day. My conclusion is that had I gone to private school, I'd be approaching college women in a completely different way. "What? You mean you go out with people here? You can stay the night in their room? All night? And you don't get in trouble?" No, I had to go to public school, I had to have the Perfect Relationship. And so I'm finding it difficult to find one here. So... what if?

I imagine a dance at a small girls' school in Connecticut. I arrive on a bus, nervous, hoping I'll recognize someone there. This is the extent of social interaction in these schools, so I'd better make the best of it. They give these dances "to relieve the tensions of single-sex school life," or putting it bluntly, "to calm the hormones." I stand on one side of the gym. I've shaved and put on my R.E.M. t-shirt, a pair of jeans, dockers. The girls, of course, have not arrived yet; they are being fashionably late. Eventually, they get there. I get up the courage to ask one to dance. Either I hear, "Okay," and I'm off, or I get, "Um, my friend's upset, she's crying in the bathroom, so I - I should, um, go see if

(continued on page 9)



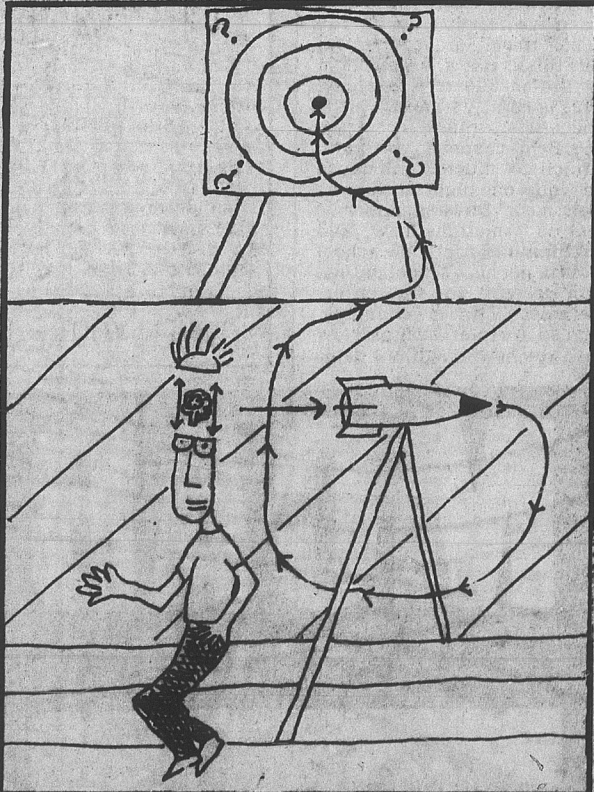
Student Comics

Step'n'Fetchin'

Geoff Kelly



BILLY DURING EXAMS.... by Sam Chamberlain



Bedhead



Eche

Dreaming of the Future

By Karen Benfield

The other night I had the strangest dream. I am not one of those people who ever remember their dreams with great clarity, and I have never had any use for those dream reference books they sell in the occult sections of bookstores. And I have learned after this weekend that you don't need an interpretive guide to dreams if you have a friend who is an English major. This may be a dream that only a senior can appreciate.

My dream was set in a long restaurant around a wide, round table. Seated at the table were three children. Steve Johansson of Career Counseling and Placement, and a foggy chair that I never really saw, but which I knew was mine. I was sitting at this table, but I was also the waitress at the table. I stood waiting to take the orders, and Steve Johansson went around the table to each child asking what he or she wanted. One little kid ordered some huge meal, something like lobster, but I don't recall it with any specificity. Steve Johansson said no, that the child couldn't have that because it was from the grownups menu, and made him get something from the children's menu.

The next little kid also ordered something really mammoth. This time Steve said that it was much too big for the child, that he would never finish it, that it was too much for him to take on. But the other little kid, a girl, piped up and said decisively, "Yes, but we're splitting." I don't know what I ordered, if anything, or what Steve Johansson ordered, and that is basically all of the dream I could remember. There were other amusing details, like the fact that we were all drinking Blue Whales, a

popular drink at Lucy's Surfeteria in New York. And the fact that I was the waitress, a vocation I am not considering for next year.

The next day I told my friend Marion about this dream because I was amazed that Steve Johansson was in my dream, and by how distinct the character of each little kid at the table was. "On," said Marion, "What a perfect analytical vehicle of a dream." Huh?? "Well," she said, "For weeks you have been wondering what it is you should do next year. You wonder whether you should go back to school right away, and if so, for what. You also can't decide whether to work instead and if so, whether to pursue a low-paying job as a journalist. It's a typical senior dream," she said as if she class of '88 have these dreams all the time.

You were both the waitress and the customer because you feel that you have the capacity to make the orders and to follow them out. Steve Johansson was there because he represents the CCA, and the people who can help you make these decisions. The little children were all you, and were ordering things that you, in real life, are afraid are too big for you, or too grown up for you. He was there to help direct you. What the kids were ordering represent the many paths open to you next year: they are careers as in a restaurant, and minor as in entrances into the real world. Don't you see??

Yeah, Marion, I guess so. Besides recognizing that my indecision as to my path next year is invading my dream, what more can I deduce from this dream? Since Steve Johansson didn't order anything for me, I deduce that I am the only one who will have to make the "career" decisions myself. And



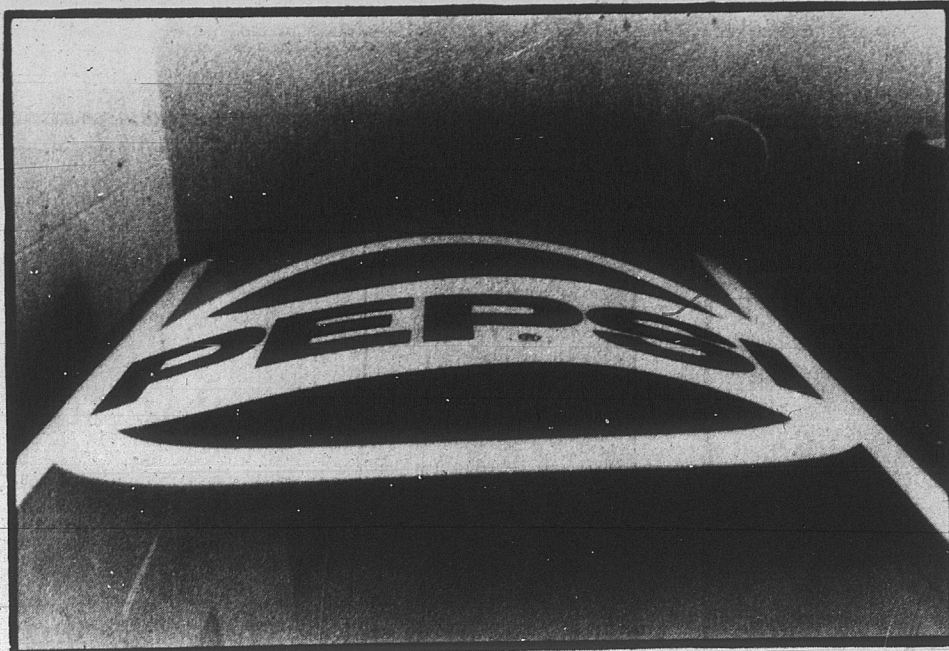


photo by Erik Lundberg

The Politics of Pepsi

By Sara Higgins

Many Middlebury students have refrigerators stocked with valuable bottles of Coke and Diet Coke. When asked why they take up their limited fridge space with soda when they have a vending machine at their disposal nearby, they respond "gee, they only have Pepsi."

Why are the vending machines and even Proctor totally devoid of Coke? George Whitney, director of operations at Middlebury, explains that "the college contracts with Pepsi for syrups for use in the dining halls," and the company supplies and maintains the vending machines. This has been the case for the 14 years he has worked at Midd, and he estimates the relationship has existed since at least 1967.

The basic ingredient in the long standing arrangement between Pepsi and Middlebury is financial, but Mr. Whitney also stressed that service is a primary consideration. Vending machines have long been the targets of student vandalism, and Pepsi has faithfully serviced damaged machines.

When asked if he has ever

received complaints from die-hard Coke fanatics, Mr. Whitney answered, "No, but in all honesty, I don't know if they'd come to me." He quipped, "I'm sure there are some students who think we should be vending Bartles & Jaymes."

Mr. Whitney said that he is periodically approached by Coca Cola company, but he senses respect on their part for the long-standing Pepsi stronghold at Midd. Not so, says Joe Flynn, of Louis E. Farrell Co., the Pepsi bottling company who handles the Middlebury account. He explained that "you have nothing to lose if your competitor already has the account." It is a sensitive issue, and Coke is not letting Pepsi have free reign with the Middlebury account. Contracts are on an annual basis and each year Midd sends out price requests to Pepsi, Coke is free to make offers to the college. In fact, Mr. Flynn said that "some accounts bounce back and forth between competitors from year-to-year."

The Farrell company handles numerous other institutional accounts in the Champlain Valley: UVM, St. Michael's, Trinity, as well as several others. Pepsi serves

all these institutions on an exclusive basis. Mr. Flynn reiterated that "unlike a supermarket, schools, hospitals, and the like have an equipment investment fee to consider." Vending machines, and drink dispensers like the ones in the dining halls are expensive. Changing products means investing in a whole new set of equipment, and if Midd were to have both Coke and Pepsi available it would mean a costly expenditure.

In a sense, the Pepsi monopoly is a benefit to the consumer. As Mr. Flynn pointed out, "in a grocery store situation, a grocer would not likely throw out a particular bottler. Institutions, on the other hand, have a great deal of leverage in their exclusive situation." Bottlers recognize this, and as a result they bend over backwards to please the account. For example, when Upper Proctor revamped the drinks station, they purchased two new dispensing machines from the Farrell Company, and the company provided a third machine free of charge.

So, what it all comes down to isn't taste, it's money.

OED: The dictionary of the future

By Dawn Blalock

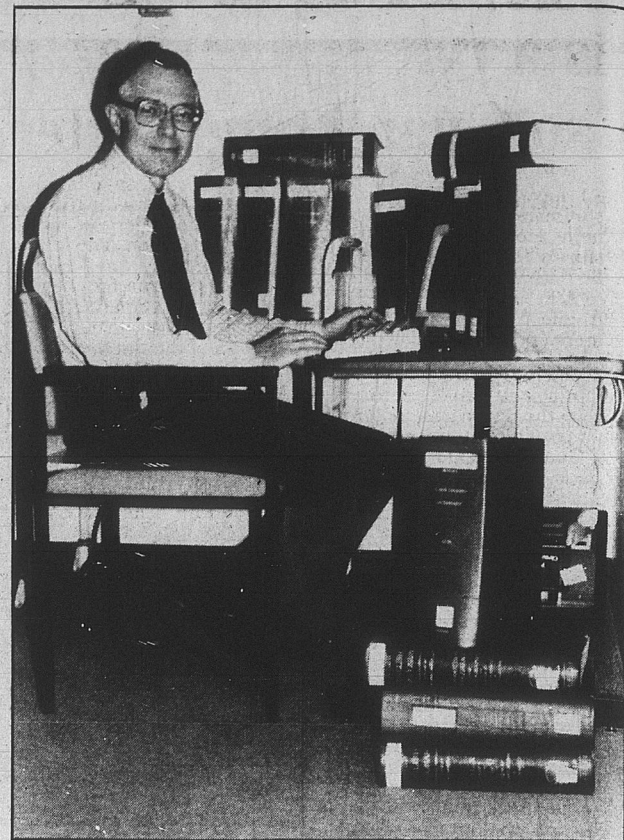
When was the last time you were flipping through your 16-volume copy of the Oxford English Dictionary looking for a word derivative thinking "there must be some easier way of doing this?" Well, you're in luck because now there is.

The OED in its original form, including the four-volume supplement, costs approximately \$1,500. By the end of this year however, the work will be transferred on to three compact disks by the Oxford University Press. Compact disks were chosen because of their large storage capacity—it would take more than 3,000 regular floppy disks to hold the OED.

The OED is such a large dictionary because no word is ever dropped, even after its usage has become archaic. This makes the OED useful for people who are searching for the history or origin of a word.

A copy of the OED is available in the library but says head librarian, Ron Rucker, about the possibilities of installing the new system at Middlebury: "We haven't been inclined to move ahead. We just have to wait and see. The offerings and price are less than attractive."

Even though there are no immediate plans to institute the system the feeling about it is still very positive. Rucker calls it an "intriguing idea" saying that it would give users the chance to "trace through and manipulate more information especially for those interested in linguistics."



Ron Rucker surrounded by the OED

photo by Jackie Belden

For those of us not so linguistically inclined the computing department still has plans for a computer network for the entire campus similar to the system at Dartmouth. At Dartmouth the price of a computer is included in the tuition and though it's not required the school "highly recommends" that all students buy one. Ninety-five percent of Dartmouth

students have their own computer.

Middlebury already has already taken steps to install the same type of system as Dartmouth's in that for a fee of \$150 a year a student can have a special modem set up in his room enabling him or her to "talk" directly to another computer. This in

(continued on page 9)

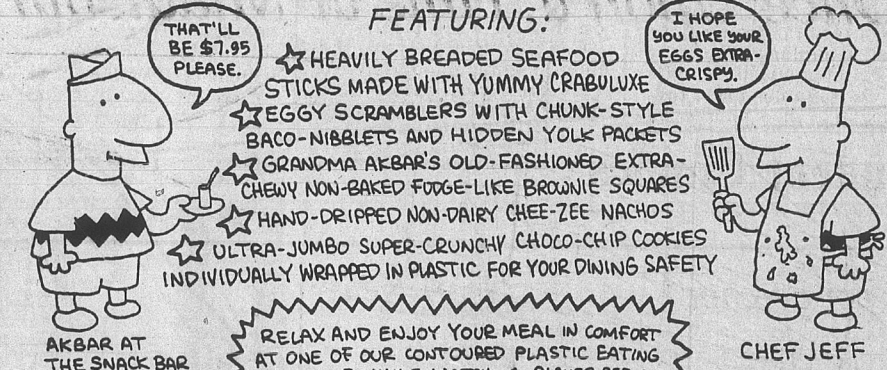
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"WHEN YOU'RE STUCK AT THE AIRPORT, YOU'RE STUCK WITH US"

Winick

(continued from page 7)

she's okay." Then I go off to the side and watch for three hours.

This is not for me this eating of soggy sugar cookies and drinking of fruit punch at a school-sponsored, school-chaperoned dance. In the meantime there are slow dances going on, people are getting picked up and rejected. They are using lines of all kinds: from the traditional "Do you want to get some fresh air?" to the utterly ridiculous "Would you like a campus tour?" Guys asking girls to dance ten minutes before the function ends are only looking for one thing: that farewell kiss before the

bus that contains all his friends. Some will get addresses, they will write, or call, and if lucky may see "that someone" again.

Don't even mention curfews. Say I get lucky, I manage to meet someone. I visit her. She's a Senior. That means I can stay in her room until 11:00, provided the light's on and the door's open. Say I go for a walk into the playing field, which is strewn with bodies like the morning after a battle. Only it's night. At the Westminster School this falls under the "Sexual misconduct" rule. It is ground for expulsion or at least proba-

tion. Basically what this adds up to "good friends and a smooch in the bushes or unadvertised sexual misconduct on the sly." Wonderful.

No thanks. I'll take Marblehead Harbor, parties at friends' houses, trips to Harvard Square, and my car any day. Yet this is no longer the case. Now we've got to adjust to college life. There may be more freedom as far as some things are concerned, but this is not a large school in the middle of a big city. This is rural Vermont. This is the endless quest for meaning. Be as casual as you want, attach as much significance to your one-night stands as you wish. But remember — this is something new, and nothing, not a private school dance, not high school dating, can prepare you for the experience. Life is changing, and so are relationships. Now let's see how, and if, we deal.



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The Wail of the Loon is a rare cry in Vermont

By Deron N. Chang

I have spent the last ten summers living with the common loon on New Hampshire's Lake Winnepesaukee. Because of this I have learned to fully appreciate the bird's fragile place in the environment. There is a certain magical aura that a loon evokes when one witnesses its beauty and its mystical wail that has captivated man's awe since the time of the American Indian. Interestingly enough, it is this same man that presently pushes the common loon out of Vermont.

Last week, Dan Kaveney from the School For Northern Studies in Wolcott, Vermont, came to speak about loons as apart of the Environmental Quality Club's Tuesday lecture series. I saw it as an opportunity to further add to my knowledge of the common loon. Mr. Kaveney works as a loon biologist during the summer at the Vermont Institute for Natural Sciences.

Since its inception in 1977, the loon program has monitored the reproduction of the loon in Vermont. Although the common loon is common in parts of Canada and in Minnesota, it is much rarer in its southern territories such as Maine, New Hampshire and Vermont. A recent survey found there to be only twelve pairs of loons, a mere eight of which were breeding pairs, in Vermont. This accounts for its place on the state endangered species list.

As Kaveney stated, "there is a very simple and direct relationship between loons and people — the more people, the fewer loons." Because of this "most lakes in Vermont are unsuitable for the people-shy, easily disturbed loon." Kaveney said that most of the problems involve the curious vacationers who approach the loon and unknowingly frighten it into abandoning its breeding site altogether.

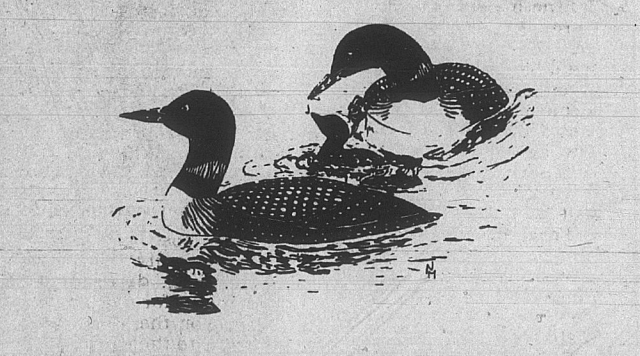
Indirectly, these people also

create another problem that leads to the disappearance of the loon by creating an ideal environment for the garbage-eating raccoon. The increase in summer food sources raises the raccoon carrying capacity in the area which in turn leads to an increase in raccoon population.

Another problem develops in the spring when people and their garbage have not yet arrived. Because of this, starving raccoons must turn their attention to other food sources which they previously had little impact on, such as the eggs of the common loon. Several loons are lost each year through this form of predation. In order to escape humans and rac-

event happens to coincide with the loon breeding period. When nesting loons leave the nest they may return only to discover that their nests are out of reach because of the lowered lake level.

Unlike most birds the loon's great body density (ideal for diving) prevents it from simply flying up onto their nests. "They're like 747's when they try to take off," says Kaveney "sometimes requiring up to a quarter mile running start for takeoff." Their body weight also compels them to land by gliding to a stop on water; alighting on land could prove fatal for the loon who is extremely clumsy on land because of the posterior positioning of their legs for swim-



coons, the loons must look for nesting sites on small islands and unpopulated land strips. These protected areas are rare in a state where people from the surrounding metropolitan areas must escape each summer to their "wilderness lake" retreats.

Sadly, even if loons do find the necessary nesting sites they must still wrestle with another human created disturbance. Each year in the spring the water levels on these northern vacation lakes are rapidly and drastically lowered by man in order to offset the late-spring runoff. This is done to prevent possible damage to lakeside property. Unfortunately, this

ming. An eight-inch high embankment is an insurmountable obstacle for the loon. Efforts have been made to solve the water drainage problem by asking utility companies to delay water level manipulation.

The direct and the indirect influences of man has forced the common loon to move away from Vermont and surrounding states. At present the situation is critical, but hopefully through education and awareness the northward migration will be reversed. It is up to man, the loon's greatest admirer and greatest enemy, to protect this elegant bird.

Once Upon a Time at Middlebury

By Antoinette van Zelm

1887-100 years ago

The Undergraduate reprinted an item from Princeton University's paper. According to the Princetonian, "Middlebury College, founded in 1800, and one of the oldest in the country, has been decaying for many years till this fall its Freshman class numbers only eleven." The Undergraduate successfully refuted this assertion by indicating that the class of '91 had twenty members, not eleven, and that Middlebury was in fact more "prosperous" than she had ever been.

In addition, the Undergraduate noted that the value of a college did not necessarily rise with an increase in the size of the student body, concluding, "...when she lowers her standard to draw students, those who are proud to be called Midd men will say she is 'decaying'."

1937-50 years ago

The Nov. 3 issue of the Campus reported the results of a poll taken of the three upper classes "to determine to what

extent the members of these classes believed in or were against foreign cooperation in the questions of peace." 84% of the students questioned supported American cooperation in the achievement of collective security through a reorganized League of Nations. The poll also indicated that 86% of the students questioned were in favor of going to war to defend the U.S. if one of the forty-eight states were invaded.

1962-15 years ago

In November of this year, a new dance had taken hold at Middlebury: "The Twist Swivels its Way to Campus" read a headline in the November 2 issue of the Campus. "The dance is an old recipe with a new twist: simple hip-shifting steps, add the law of "no touching", and mix vigorously with plenty of rock'n'roll rhythm. Flavor improves with experience," announced the Campus. The top twisters on campus were interviewed; one woman predicted that the dance would infiltrate all aspects of college life, saying, "I can see it all now: 5:30 to 8:00...twisting to the chapel bells."

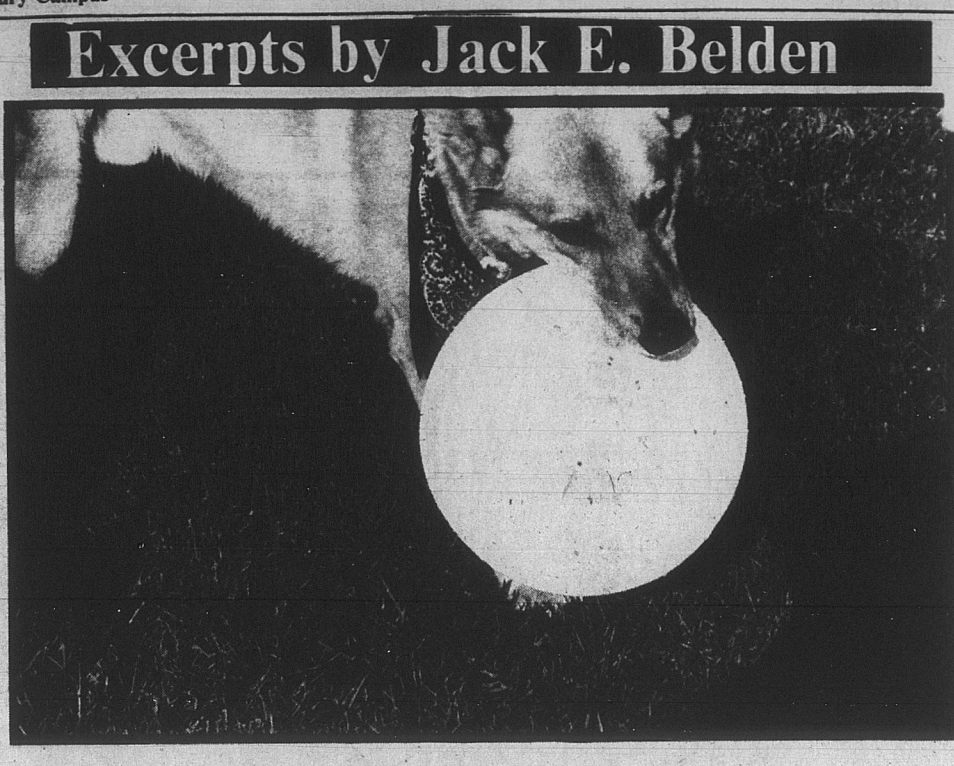
1977-10 years ago

November has been known to be a dreary month here in Middlebury. Well, ten years

ago one student created a unique diversion: he entertained himself and others by flying his plastic dog on campus. With the pully on his back attached to a line run between the two buildings, Ralph the Wonder Dog was seen flying from the Pearsons fire escape to the roof of Ross Lounge. Wearing a crash helmet and a uniform, Ralph's goal was to fly from Mead Chapel to Old Chapel.

1982-5 years ago

Before the '82 election, the Campus attempted to inform its readers about the two Vermont Senatorial Candidates, incumbent Robert Stafford(R) and his Democratic challenger Jim Guest. Both men made appearances on campus during the fall. According to the Campus, Guest's main priorities were the "dismal shape" of the Vermont economy and the nuclear arms freeze. The Campus reported that Sen. Stafford (Class of '35) had stressed his prominent role in the Guaranteed Student Loan legislation while on campus, informing students that were he defeated, a conservative Southern Republican would assume his chairmanship of the education subcommittee, which would not bode well for the GSL program.



Halloween on the Green

A "Treat" Benefit for a "Trick" Disease

By Kristi Garrett

Trick or Treat. This phrase, commonly heard on Halloween night, will take on a new twist this weekend at HALLOWEEN ON THE GREEN. This event is a benefit for ALS, a disease that is a cruel trick, not a treat.

ALS is Amyotrophic Lateral Sclerosis, more commonly known as Lou Gehrig's disease after the Yankee baseball player who died from it. This year's BI 480 class, which studies neural and neuromuscular disorders, has undertaken a project to create public awareness for this little known and extremely debilitating disease.

ALS is as common as Multiple Sclerosis yet is not as well understood. The cause is

unknown and there is no cure. The disease affects the nerve cells of the spinal cord and brain so that they degenerate and die resulting in a loss of muscle function. The disease progresses very rapidly, usually ending in death 3-5 years after the first diagnosis. The disease leaves mental capacities unimpaired so the ALS victim watches himself waste away without understanding why and without being able to stop the progression.

HALLOWEEN OF THE GREEN is a joint effort of the BI 480 class and the town of Middlebury to create an awareness day. The events begin with a phantasmagoria of halloween music in the Congregational Church on Friday October 30. On Saturday October 31 from 11 a.m.

to 4 p.m., more events will be held on the Middlebury Village Green and in the Knights of Columbus hall. Films on ALS and related nervous system disorders will run throughout the day, and a lecturer will speak from the ALS support group in Burlington. Music will be provided by The Choice. The Mischords, Snake Mountain Bluegrass Band, and Tom Urban.

There will be a raffle and carnival events throughout the day with all proceeds going to the ALS foundation. At 5:45 p.m. will be the Middlebury Halloween parade followed by a bonfire at the Middlebury Recreation Park. Everyone is invited to have fun while helping the ALS cause, a dirty trick that deserves a treat.

O E D

(continued from page 8)

cludes computers in other students' rooms, the library, and teachers' computers. Imagine, on a cold snowy day in January, not having to walk all the way down to Twilight Hall just to turn in a paper.

Already in dorms that are being renovated, such as Painter, conduits for this system are being built. Letters were sent out this summer advertising the option to buy this modem but only three students opted to do so. According to Robert Martin, computing director, this is because the school placing emphasis on the new phone system this year.

The computing Department does have their own "five-year plan" to begin installation of this new system probably next year at the approximate cost of \$1 million. If it works the class of '92 won't have to leave their rooms except to go to meals and maybe to the laundry room.

Cao Guan Long

(continued from page 7)

music, contain a basic aesthetic principle. All the arts, according to Cao Guanlong, focus around contrast, harmony, rhyme and reason, uniformity and diversity. "I feel I can perceive some basic principle of art with feeling," he said. "That is why I dare to do something quite different from literature. This feeling is the same." It is the techniques he employs to make this feeling come alive that are different. Sculpture is a different technique than writing.

Cao Guanlong is presently working on another sculpture. The one above he worked on while on campus here at Middlebury this summer. He hopes to have his second sculpture finished in approximately two months. It promises to be just as interesting!

Bensfield

(continued from page 7)

the only one who has to live with them.

Optimistically, perhaps the fact that we were at a sit-down restaurant means that I still have time to peruse the menu a little more before deciding on any long-term or short-term future; before biting off more than I can chew. (This restaurant symbolism can be ridiculous). At least we were not at McDonalds eating a McDLT. I really wouldn't enjoy a McLife.

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ARTS

UNKNOWN PLEASURES:

Alternative Music

By Chris Cahill

It's the end of October, and the autumn rush of records is raining upon us faster than the leaves can fall from the trees of Vermont. So begins the build-up to the Christmas season, and with such a plethora of albums to choose from, you could get lost in the mountain of new vinyl you may encounter at the local record shop. In an effort to give an idea about what some of these albums are all about, this week I introduce the first installation of the consumer's guide to alternative music. OK, it won't be entirely comprehensive, and they may be more like side-swipes than reviews, but I'll let you know which albums are red-hot and which ones to stay away from.

Dumtruck — for the country (Bigtime Records): Another local Boston band doing well. On this, their third release, Dumtruck changes their sound, leaving behind much of the hard-rocking "garage" sound of their previous efforts. Much of this is due to a change in bassists. The departure of Kirk Swan has taken away the biting bass that marked Dumtruck's last album. But what they gain is a new sensitive side to the Dumtruck sound, provided by Seth Tiven's writing. Songs "Island," "Wire," and "Going Nowhere" show that Dumtruck can still rock, but with a mature outlook that actually works for them.

Public Image Limited — *Happy* (Virgin): Jonny Lydon is back sounding better than ever. *Happy* continues the more straight ahead approach to music that P.I.L. began with their last album *Album*. Right from the explosive opening track "Seattle," we find an enticing and melodic musical style. Lydon has found a nice niche, a biting hard edge led by the pounding beat of the bass and drums that stirs fond memories of the earlier P.I.L. days. It's a great album, well worth checking into.

Love and Rockets — *Earth*Sun*Moon* — (Bigtime): The band with the most interesting past (or the most difficult to trace), these former members of Bauhaus have produced a fine "sophomore" album. No signs of the second album jinx, as the masters of the musical macabre continue in the powerful dirge manner. Combining the best of the Bauhaus tradition with a

heavy dose of the Beatles' psychedelia, the standouts of *Earth*Sun*Moon* are the cuts "No New Tale to Tell," "Mirror People," and "Here on Earth."

The Housemartins — *The People Who Grinned Themselves to Death*: Besides being the album with the longest title so far this year, this is the follow up album to their surprising debut last year. The Housemartins were the debut darlings in England as "Happy Hour" hit the top of the charts. These guys specialize in extremely infectious pop. As with *Haircut 100*, I hate to admit it, but the Housemartins succeed very quickly in making your foot tap while both your hands are drumming out the back beat. P.D. Heaton has as distinct a voice as even Morrissey (but no vocal droning here) which helps the music jangle along like a car full of teenagers on a Friday night with no particular place to go. It's tough to take these guys seriously, but I doubt they want to be serious—just four lads from Hull having fun.

Steve Kilbey — *Unearthed* (Enigma): Steve Kilbey is the singer/leader of Australia's The Church and *Unearthed* is a solo effort of music Kilbey has been writing during the interim between Church projects. And it sounds like a solo album. What I mean is that the songs aren't filled out too successfully, as the sound is a bit too sparse for what one may expect from a songwriter of the Church. Is Kilbey lacking inspiration, or simply missing that creative spark provided by the unity of the full band? Probably both. Keep your eyes peeled for the next Church album.

New Releases: This past week should have seen the release of new vinyl from Lloyd Cole and the Commotion (Geffen), Firehose, Sonic Youth (both SST), Felt, and Alien Sex Fiend (both on Passport). Coming in November we should see the likes of The Fleshtones (Skyclad) on Nov. 1; Live Skull (Homestead) on Nov. 2; Bryan Ferry (Reprise) (with music written by Johnny Marr) and Buster Poindexter (RCA) on Nov. 3; and Angry Samoans (Passport) on Nov. 13.

As always—thanks to the CMJ for the dates, which are subject to change due to forces beyond even my control. OK?



Jimmy Cliff plays Middlebury

This Friday, October 30, the MCAB will be sponsoring a performance by one of reggae's finest performers — Jimmy Cliff. The concert will be held at 8:00 pm in Pepin Gymnasium.

When people think of reggae music, three names come immediately to mind: Bob Marley, Toots and the Maytals, and Jimmy Cliff, composer of such ground breaking pop reggae hits as "The Harder They Come," "You Can Get It If You Really Want," "Many Rivers to Cross," and "Wonderful World (Beautiful People)." Cliff is certainly reggae's first international hitmaker, and remains one of the genre's strongest influences. He also carved out a place for himself in the role of Ivan as the star of the smashingly successful film *The Harder They Come*, still a huge cult movie around the world.

Yet Jimmy's Cliff's career has always belonged to no one but himself. Why? "I'm a spiritual musician," he says. "I've often done things that weren't necessarily best for my recording career because my soul, my spirit demanded it." one thing his spirit demanded was that he drop out of music for a couple of years in the early 70's, go to Africa, and study Islam.

"If I hadn't gone to Africa," he judges, "I probably would have gone crazy." Thankfully, his uncommon spiritual commitment, along with his uncommon singing and songwriting talents, saw him through. And the entire process culminated on his first album for Columbia Records last year, *Special*.

The Power and the Glory, Jimmy Cliff's second album for Columbia, builds upon the diverse musical base first explored in *Special* while taking the music to higher heights. It is the new single, "Reggae Night," and the opening cut, "We All Are One," that have already attracted attention. Both songs were recorded with Kool and the Gang at their House of Music in New Jersey. Their fusion of reggae and the "urban contemporary" sound stands as one of the musical high points of the year.

"As long as I can remember," says Jimmy Cliff, "I've never been into anything but singing and music." Born James Chambers in the hillside village of Somerton, about 20 miles inland from Kingston, he recalls "always singing in school... I wasn't what you'd call the brightest kid in school, but anything I put my mind to, I found I could do it. Yeah, just like 'You Can Get It If You Really Want.'" His interests included the arts, music, and acting in school plays, as well as singing in the church choir, where he soon started playing guitar and piano as part of his contribution to the Pentecostal service.



Jimmy Cliff

In 1961, "at the living age," just before graduating from primary school, Jimmy began writing and performing his own songs. Upon graduation he left home for a Kingston technical school, attracted less by the school, however, than the music scene centered there. "I left school after a year," he says, "because I was writing a lot of songs and I wanted to start getting them recorded." At that time, just about the only people recording songs on the island were the portable discotheque "sound system" operators who played their own (often unreleased) recordings at their dances and parties.

Within a year Jimmy Cliff (he'd changed his name because he liked the way "Cliff" implied "heights") made his first record, "Daisy Got Me Crazy" (obviously inspired by Little Richard) for Count Boyssie's sound system. "It was never released and I got no money for it," he says, "all they offered me was a shilling for bus fare home, which I refused, I thought it was an insult, that I should be paid for my work." This was the first of many such incidents which made him a natural to play Ivan, the beleaguered singer-songwriter in *The Harder They Come*.

He next recorded "I'm Sorry" for Sir Cavalier's sound system, like "Daisy" a mix of American R&B and

native Jamaican idioms. "I got 15 Pounds for that one," he laughs now, "which was a lot of money at the time. So I thought 'aha, maybe there is something to all this.'" But he didn't get his first hit until "Hurricane Hattie" for Beverly's Records (inspired by the '62 storm that swept South America).

"Beverly's," he explains, "was a combination record store, restaurant and ice cream parlor run by three Chinese-Jamaican brothers, the Kongs. I walked by one night and thought if I wrote a tune called 'Beverly's' they might record it. I did, and I went back a few nights later and played it for the three brothers. They all laughed, except for one of them who liked it and decided to record it and go into the record business. Previously they'd never made records, only sold them."

That man was Leslie Kong, also known as "King" Kong, who would go on to become the reggae producer of the '60's. "Hurricane Hattie" along with "Dearest Beverly" established Jimmy Cliff as something of a local star. "Kong at the time didn't know anything about the record business besides selling records," Cliff says, "but he liked my music. I had the tunes and he had the money so away we went."

Through 1962-63, the two partners had more hits with

such Cliff tunes as "Miss Jamaica," "My Lucky day," and "Miss Universe" in the upbeat pre-reggae 'ska' style. In 1964, the Jamaican government decided to promote ska abroad, and Edward Seaga (now Prime Minister) organized an American tour featuring Jimmy Cliff, along with other local singing stars, Monty Morris, Prince Buster, and the Charmers.

The tour didn't click, however, because the backing band chosen was Byron Lee's Dragonaires Orchestra, which Cliff describes as "a middle-class, middle-of-the-road, calypso-pop band that was popular with tourists. They played more in other parts of the Caribbean than in Jamaica. I guess the tour organizers thought they'd make things more presentable, but they didn't have that grass roots ska feeling."

Jimmy Cliff, though, was successful, garnering a rave review in *Billboard* for a performance at the World's Fair outside Manhattan, receiving recording offers from both American and British companies. After mulling them over, he decided on Jamaican-born Britisher Chris Blackwell's Island Records and left for England in 1965.

Jimmy describes this first U.K. sojourn as "a very trying time, it was rough, but I did learn a lot." Upon arriving in (continued on page 12)

RYAN'S STORY

Never the Twain...

By Shawn Ryan

Whoever said that plays and movies belong together? It certainly wasn't me. What I mean by this is, who decided that so many plays should be made into movies? Some fat, cigar smoking executive in Hollywood, I imagine.

Now, if you get the impression that I'm against the movie industry shamelessly stealing the best stage scripts and mercilessly butchering them to fit the film mold, well, then you're right. I just don't like it. Let's face it, film is film, the stage is stage and never the twain should meet. The reason I say this is, the art of film-making and the art of playwriting are two completely different arts.

A play is written to be experienced first-hand. It is written with the live performance in mind. The movie, on the other hand, isn't so much written, as made. It is almost always made with the primary intention of making money. The art invariably suffers.

Now, in defense of Hollywood, some very good plays are made into decent movies. *Amadeus*, *On Golden Pond*, *Deathtrap*, *Crimes of the Heart*, and *Whose Life is it Anyway* come to mind. However, all were much better as plays than movies.

I can understand why so many plays end up on film.

Hollywood has so few good ideas of its own and, for a poor playwright, the sum of money that a screenplay earns is far too great to turn down.

It seems to me that movies are making people lazy. The camera tells a person what to

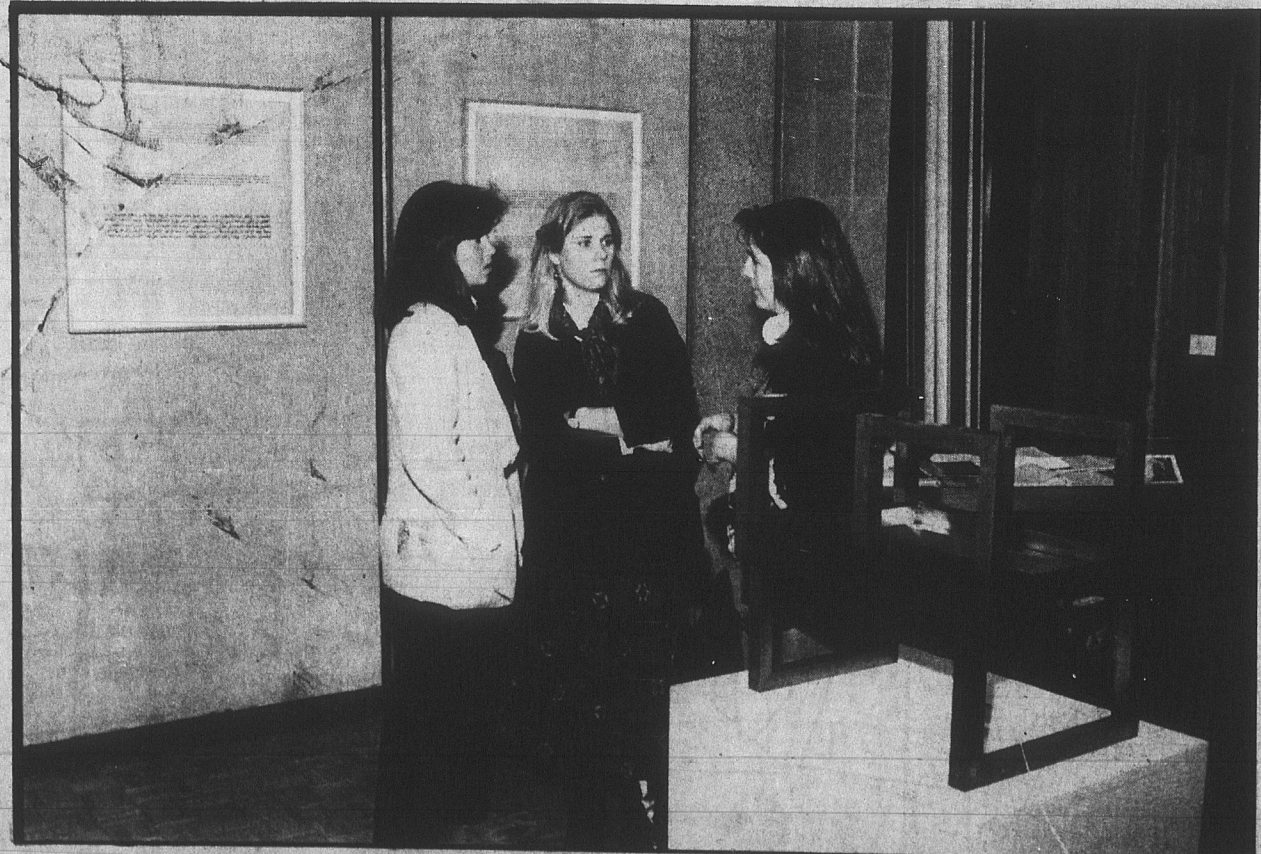
the magic of a live play is truly magnificent, while the magic of movies loses lustre

think, what to feel. A play lets you do it for yourself. Believe me, the magic of a live play is truly magnificent, while the magic of movies is quickly losing its lustre for us.

I just saw that *Orphans* has been made into a movie. I've seen the play twice, once on London's West End, and once here at Middlebury. Both performances were moving and emotionally powerful. If you haven't seen the play, go see the movie. I imagine that, as movies go, it will be worth seeing; but if you want real excitement, real entertainment, find out where *Orphans* is playing on stage and skip the movie. You'll thank me in the end.



The Success of Failure



Seniors Marion Brune, Karen Benfield and Assistant Curator and Registrar Christine Taylor (left to right) at opening of "Success of Failure."

photo by Erik Borg

Andrea Olsen

Masterful communication of culture through dance

By Pamela Frederick

On the afternoons and evenings of October 23 and 24, Andrea Olsen, dance faculty member at Middlebury, performed two separate pieces in McCullough Dance Studio: "In My House" and "Inochi No Tabidachi (To Go Into Life)," both of which she choreographed herself. She danced to the music of composer and cellist David Darling, who was in residence here for the week of October 19-24. Olsen presented a complete, penetrating, active look into the dancer and dance, performer and performance, storyteller and story. Her dances are a true expression of self and personal experience.

Olsen's first piece, "In My House," began and ended its one year tour at Middlebury. It developed during Olsen's year-long sabbatical last year in the U.S., Japan, China, Hong Kong, Australia, and New Zealand, where this piece saw 24 performances. Both pieces share a circular format which serves Olsen's purposes: to take the audience and herself through a spectrum of feeling, experiences, sights and sounds. "In My House" explores Olsen's personal world, working its way through each room and each aspect of her personality.

Olsen's purpose is to take her audience and herself through a spectrum of feelings, experiences, sights, and sounds.

This self-portrait moves honestly and openly through atmospheres; from the neurotic, disturbed bathroom to the satisfied, open, postured kitchen and doorway. Olsen represented each room by simplified symbols that created the stage's boundaries: a chair for kitchen, sheet for bedroom, black box for closet, flowers for sunroom and a basket for bathroom. Her dynamic use of these props, and especially costume, lent emphasis and clarity to her expression of each room and the transitions between rooms. Olsen's costume, designed by Kristin Kagen, consisted of fine layers of black folds upon folds. As each piece was removed, it revealed more, changed her body and her expression. She used shirts as characters—statements of emotions—by dragging them, beating them, and finally discarding them. With each layer removed, we get closer to the performer and creator, we see a different layer in the person, we look and scrape away at the psyche.

"Inochi No Tabidachi" is the result of Olsen's tour in the East. "In My House," is a circular personal journey which progresses from her arrival in Japan to her return back home. The piece was divided into sections, each representing a different country she

visited: Japan, China, Hong Kong, and New Zealand. The power of the piece lies in Olsen's ability to express an entire culture and civilization through the medium of dance. We understood the grace, strength, and focus of the Japanese, the dragon of the Chinese, and the buy/sell orientation of Hong Kong. Thankfully, the piece was not a sampling of traditional dances of the East, but rather an excellent communication of culture through dance.

David Darling achieved a perfect synchronicity of sound and dance with both pieces. The music and the dance were created together. Sound also provided transitions from section to section, building gradually to change mood, tempo, atmosphere. Darling performs on the cello, electric cello and uses voice to create his flowing rhythms. His sound is elaborately engineered, yet smooth, organic, natural. For "Inochi No Tabidachi" he performed live on top of recorded music, adding an extra dimension to sound.

Throughout "Inochi No Tabidachi," lighting defined the space. During the first section called "Baggage," Olsen stumbles in with

assorted suitcases and, in struggling to keep herself together, drops them randomly across the stage. The luggage creates boundaries for the space. Designed by B. St. John Schofield, the lighting provides beautiful scenes, especially during "Japan," and created effective moments for entrance and exit. The integration of music and light at these key moments in the piece identifies the scene for the audience and draws us in. McCullough was transformed. Light and music would build simultaneously, anticipating Olsen's movement. Working on technical aspects of the piece were students Chris Cahill, Melanie Friedlander, Randall Kapelke, and David T. Archie.

Olsen's ability of expression as a performer, not just as dancer, is undeniable. She uses all forms of expression: voice, movement, facial gesture. She shows us humor, beauty, and pain. Especially in "Inochi No Tabidachi," her clarity of movement assures us of her intent and honesty. Her self assuredness of movement is her power of expression. She reached the audience with dance and the culture it represented.



Andrea Olsen

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The Western Wind Vocal Ensemble will perform Friday, Oct. 30 at 8:00 p.m. in Mead Chapel.

Clarinetist Errante to appear

Virtuoso clarinetist F. Gerard Errante will give a concert at Middlebury College on Tuesday, Nov. 3 at 8 p.m. in Johnson Pit. Errante performs many of his own compositions as well as works written for him, including pieces for clarinet and live electronics, pre-recorded electronic tape, and computer processed video.

Errante's performances have earned him highest praise from the music centers of the United States, Australia, and New Zealand. He was a prize winner in the International Gaudeamus Competition for Interpreters of Contemporary Music, and has most recently received a performance award from the American New Music Consortium. A native of New York City, Errante has recorded for the CRI label, Mark Educational Recordings, Capstone Records, and for national radio stations throughout the world, including the BBC in

England, BRT in Belgium, AVRO and NCRV in the Netherlands, ORTF in France, ABC in Australia, and Radio New Zealand. Errante holds a Doctor of Musical Arts degree from the University of Michigan and is widely published in a variety of journals.

His repertoire includes Jon Appleton's "The Endless Melody" for clarinet and Synclavier; Jojo Yusa's

"Clarinet Solitude" for unaccompanied clarinet; William O. Smith's "Slow Motion" for clarinet, electronics, and computer graphics; and James Mobberley's "A Plurality of One" for clarinet and electronic tape.

There is no charge for admission to the Tuesday performance, which is part of the College's contribution to American Music Week. The public is cordially invited.

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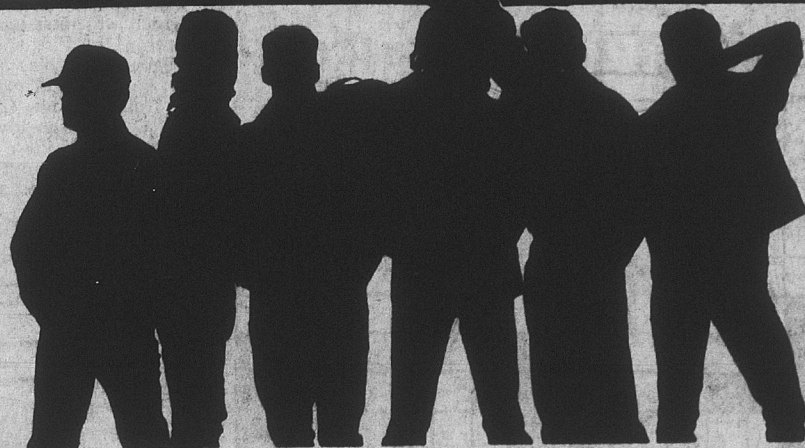
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BOOK REVIEW

Rich's poetic travels through self and country

By Kirsten Keppel

Reading poetry is like draining language through a sieve and staring at the packed and pulpy images that result from the process. Poetry gourmands will certainly find it nourishing to read within the densities of Adrienne Rich's *Your Native Land, Your Life* (W.W. Norton and Company, 1986, \$8.95). The latest in eleven volumes of poetry and two prose works, *Your Native Land, Your Life* speaks of one major American poet's interior journeys through her own native country. The poems reflect her discovery of the necessity of traveling inward.

Rich uses the poet's eye and travels back through it to find the experiences that formed her base. This inner hindsight forms the threads of "Sources," the first part of the volume, in which Rich explores "Old things, diffuse, unnamed, (that) lie strong / across my heart." The poems in "Sources" are thoroughly place-conscious, and the progression takes the reader from the poet's return to New England, where she lived for a time, and her childhood in a literary household in Baltimore, to an assessment of the northeast kingdom:

I can never know this land I walk upon
as that English priest
knew his
— a comparable piece of
earth —

The poet cannot know New England thoroughly because it is only one region within her own native land. After sixteen years away, she returns to see French-Canadian names on the mailboxes and realizes they are "no names of mine." Yet she recognizes

what New England meant for her when she came to it:
Back there in Maryland
the stars
showed liquescent, diffuse

in the breathless summer nights
the constellations melted

I thought I was leaving
a place of enervation
Heading north where
the Drinking Gourd
stood cold and steady at
last
pointing the way

In "Sources" Rich also remembers living a Jewish childhood and the effects it had on her relationship with her father, which she describes as "a battle between us, it didn't matter if one

one's country in which words
whether we like it or not
stand in a time of their
own ...

— those faces, names of
places
sheared from the
almanac
of North American time.
These poems explore those
who lived extraordinary lives
in this North American time
and the cities and places that
make up the landscape and
the "Edges" they create
"outside in the world where
so much is possible."

The discoveries and voyages
result in "Contradictions-
Tracking Poems," the last section
of the book and a record
of one woman's life. From the
backroads of experience Rich
is able to learn by heart all
that she has lived and left
behind and what it means for
her writing.

Rich uses the poet's eye against her own experience and travels back through it to find the experiences that formed her base. Your Native Land, Your Life is a reader's challenge.

of us was alive or dead." From this estrangement from both worlds she writes "To say: no person, trying to take a responsibility for his or her identity, should have to be so alone. There must be those among whom we can sit down and weep, and still be counted as warriors."

The second part of the volume, "North American Time," is a series of poems in which Rich writes of her country and of the need to know

I have been wanting for years
To write a poem equal
to those
material forces
and I have always failed
I wasn't looking for a
muse
only a reader by whom
I could not be mistaken

Your Native Land, Your Life is a reader's challenge. Not only is she / he pushed to limits of belief, but also to acceptance of a new manipulation of language and new phase of Rich's poetic progress. The book requires a judgement on every reader's part. In these poems Rich draws on inner and outer experiences to define her inner native land, using wealthy, honest language to paint her native picture and its message. A reader is either going to see this book as the best expression of mastery or the ultimate experiment in self-indulgence that some how made its way into print.

No one will argue that the tone of strength, the vivid descriptions, and linguistic skill do not allow the volume to stand on its own. It addresses a bold and daring subject: inner turning in which the poet will not longer allow herself to be strong from external sources, seeking definition rather than drawing it from within. The arrangement of the poems and ideas call us to think of this process in a new way, and it's an unclear way in which we must agree to live within and without clear edges. As Rich says:

but you can learn
from the edges that blur
O you who love clear
edges
more than anything
watch the edges that
blur



Erin McPherson (left) as Grace and Deirdre Heekin as Carolyn in "The Dining Room" photo by Jackie Belden

Hepburn Zoo: The Dining Room

The 1981 Off-Broadway hit "The Dining Room" by A.R. Gurney Jr. will be presented November 6, 7, and 8 at 8:00 pm in the Hepburn Zoo. There will also be a matinee Sunday at 4:00 pm. The play, which satirizes "a day in the life" of several upper class WASP families, contains fifty-seven characters which are played by an ensemble of eight actors and actresses. Sophomores Eric Winick, Tom Meyer, and Rachel Meyer are all making their Zoo Crew debuts as Director, Designer, and Production

Manager, respectively.

The cast includes several newcomers to the Middlebury Theater scene, among them senior Pam Frederick; juniors Brad Wiss and Deirdre Heekin; sophomores Kira Petersons, Erin McPherson, and Rob Delorie; and freshman Greg Tulonen. Senior Shawn Ryan, also seen in this semester's "After Magritte," rounds out the cast.

Director Winick sees "The Dining Room" as "essentially a tragedy, a harsh undercutting of a once thriving culture,

an anthropological study of decaying morals and values. Gurney, author of the recent Broadway hit 'Sweet Sue' and 'Scenes From American Life,' loads the script with moments ranging from utterly hilarious to deeply moving, even crushing. You want emotion? We've got plenty of it right here."

So dress appropriately, tuck your napkins under your chins, and settle comfortably into your chairs. Tickets (and place cards) are available for \$1.00 at the Student Activities Desk, or at the door.

Cliff

(continued from page 10)

London, immigration officials tried to bar his entry; after that was settled he would meet with constant hassles from the local landlords. His recording career never really took off there, but he did become a major figure in the clubs and on the ska-soul circuit, as a top-drawing act on a level with Geno Washington or Jimmy James and the Vagabonds. He also paid the bills by singing back-up for all

manner of British pop singers.

For the next few years he divided his time between living in England and recording in Jamaica, at the same time writing hits for, and helping other Jamaican artists like Desmond Dekker, who had a hit with Jimmy's "You Can Get It If You Really Want"; and the Pioneers ("Let Your Yeah Be Yeah") with production, arranging, and as Jimmy puts it, "vibes."

In 1971, after several subsequent singles had failed to achieve the success of

"Wonderful World," Cliff again found himself beset by anguish and confusion, perhaps due to his own hypersensitivity to reggae's native media reaction in England. "The British press was always putting down reggae," he recalls, "and then when 'Wonderful World' came out, with that string arrangement on it, they claimed I was watering-down reggae, commercializing it! I couldn't figure it out."

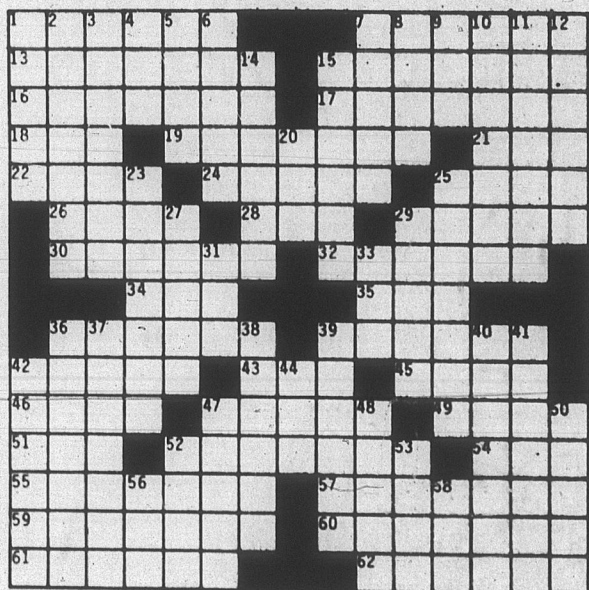
And so he went to Muscle (continued on page 13)

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collegiate crossword



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ACROSS

- 1 Ledger column
7 Feminine titles
13 Food fish
15 —'s Temple
16 Very learned
17 Offensive, as an odor
18 Family member, for short
19 Fallacious reasoner
21 Saloon, for one
22 Jail (slang)
24 Actor Christopher
25 Magician's staff
26 Streets (abbr.)
28 Female sheep
29 Customs
30 Staircase posts
32 Landed proprietors (Scott.)
34 "— Ding Dong Daddy..."
35 Literary monogram
36 Grand —, Mich.
39 Repeat marks
42 Symbols of peace
43 Hawaiian staple

DOWN

- 45 Calendar abbreviation
46 Iowa college town
47 Unconscious states
49 Legal document
51 Golf term
52 Seemingly contrary statement
54 — Rita
55 Brubeck, for one
57 Richly refined
59 Locomotives
60 Sea cow
61 Walked unsteadily
62 Ranch workers

- 11 Instants
12 Golfers Sam and J.C.
14 Mugs
15 Whine
20 Cut
23 Dries again
25 Type of yarn
27 Certain trucks
29 Chamberlain, et al.
31 "When I was a —"
33 Greek nickname
36 Lettuce variety
37 Mean
38 Newspaper section
39 Crown
40 Run
41 Composer Max —
42 — Dan
44 Pathological suffix
47 Inspected before robbing
48 Type of energy
50 Shows excessive fondness
52 Ponderosa
53 Prefix: foreign
56 Nothing
58 Hiatus

WRMC Programming Schedule, Fall 1987

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7:00		The Morning Show				Folk Greg Western James Feagin	Jazz Cheryl Dwyer
9:00	Pam Smith	Folk in the Morning Kurt Broderson	Allison Looney Wendy White	Mary Beth Sutter Shaun Miller	Rock Gerry McDermott	Folk Nekla Holder	Jazz Dianne Klein Juliet Samson
10:30	Jeff Benson	Folk in the Morning Theresa O'Laughlin	Theo Padrios	Gaelen Benway	Rock Triel Culver	Rock Dean Garfield	Chapel
11:00							
12:00	Maggie Wilkinson	The Afternoon Classical Concert, Part I Jan Gray	Matthew Reed	Mike Calligros	Rock Mark Dimond	Rock Will Bentley	Jazz Beth Lasell
1:00							
2:30	Karen Ford John Rice	The Afternoon Classical Concert, Part II Victoria Vittorio Jen Harris	Tammy Taylor	Lenny Geiger	Rock Unknown Pleasures with Chris Cahill	Rock Rod Prudencio	Jazz Nigel Henry
5pm							
7pm		News and Special Productions			Rock Tom Bennett	Rock DeVore/Kickers	Jazz Sus Duncan
8pm	Diana Stuart	Jazz in the Evening Randy Kapelle	Rich Anderson	David Toman	Rock Matt Pakos	Rock Todd Stanley	Sportstall
9pm	Rock Harmonic Convergence Ian Williams	Rock Talking Liberties M. Obel-Onia	Rock Funky Phil Simonides	Rock Tim Farrell	Rock Rock in a Hard Place	Rock Scott Schleifer	Rock Blues
11pm	Rock Claire Ryan	Rock Randolph B. Randolph	Rock Brett Rose	Rock Henken/Knab	Rock Ed Seidel	Rock Andy Merlis	Rock John Kolvenbach
1am	Rock Tom Meyer	Rock Rhythm Devils Cook/Hoskins	Rock Saliba/Nelson	Rock Caroline Berry	Rock Sean Ferguson	Rock Seth Richardson	Rock Maxwell/Durland
3am							
5am	Tom H.	Graveyard New DJ shifts Eric Rosen	Steve Hanna	Todd Stone Tom Crowell	Chip Hart	Tom Rauch	Sean Matie
7 am	Irene McDunnell Wendy Williams	Graveyard New DJ shifts Jen Kelley	Brian Young	Andy Nestik	Amy Leith Maurice Beabout	Johannes Erhardt	Steve Long

American Music Week

For the third straight year, Middlebury College will participate in the nationwide celebration of American Music Week, scheduled this year for Nov. 2-10. The brainchild of the American Music Center of New York City, an organization of composers, performers, and scholars seeking to preserve, support, and educate others about America's musical heritage, American Music Week is now the most well known of the AMC's education and advocacy projects.

The Middlebury College Music Department will open American Music Week with

its "Celebration of American Music III" concert on Nov. 2 at 8 p.m. in Mead Chapel. Performers will be music department members Susan Cook, Diana Fanning, Elsa Hilger, Jerry McBride, Pamela McClain, George Todd, Gary Towne, and Greg Vitercik. Also included are Beth Thompson Kaiser, the Sound Investment Quintet, the Middlebury College Choir and the College Chamber Orchestra. Works to be performed are songs, hymn tunes, compositions for piano, cello, and clarinet, orchestral works, and more. American composers represented include

Amy Beach, Samuel Barber, Leonard Bernstein, William Bolcom, Vermont's own Justin Morgan, and Middlebury's own Ernest Stires.

A tentative program features Charles T. Griffes' "The Whittier Peacocks," and "Poem"; "Adagio for Strings" by Samuel Barber; "Through Eden's Gate" (cawwalk) by William Bolcom; "Sing a Simple Song" by Bernstein; and an audience sing-along with songs by Henry Clay Work and Irving Berlin. The concert will be the highpoint of the week, but there will be other opportunities to celebrate and learn more about our musical heritage.



Members of the cast from "The Real Inspector Hound," from left to right: Paige Walker, Greg Naughton, Tamara Taylor, Jim Briggs (as Hound), Larry Abbando, Lynn Hawley. The play will be on a double bill with "After Magritte," Oct. 29-Nov. 1. photo by Erik Borg

Cliff

(continued from page 12)

Shoals to cut an LP of straight soul-pop, completely divorced from his native style and previous work: *Another Cycle*, ironically, was never issued in the U.S., furthering Cliff's mixed-up depression. "I wanted to show what else I could do," he says. "This time, the English press loved it, but it didn't sell anything." The album's title tune indicated that the reggae music he'd been performing was out of date ("passed through another cycle in my life..."), while "Sitting in Limbo," the only number from the LP to have a lasting impact, added to his isolation.

Then filmmaker Perry Henzell gave Chris Blackwell the script of *The Harder They Come*. "Perry really liked the picture of Jimmy on the jacket of *Wonderful World*," Blackwell told Carl Gayle of *Black Music* magazine, "he really liked the image and felt he'd be the right image to play the character he wanted. So he asked me if Jimmy would do it and I asked him and he did it. And I feel that was the biggest boost for his career."

Filmed in 1971 and released a year later, *The Harder They Come* indeed changed the course of Jimmy Cliff's career, as well as the course of reggae music. Jimmy portrayed Ivan, a singer coming to Kingston from the countryside, unable to find work and frustrated in his attempts to gain just compensation for his music, which is recorded, after many rejections, by a big shot producer who tightly controls the Kingston music market and pays slave wages to artists. In the end, growing more and more alienated from the music scene, Ivan becomes an outlaw, a hero of the oppressed masses, and is finally gunned down by the police in the last seconds of the film.

"The original script," Jimmy elaborates, "was based on a sort of legendary Jamaican

outlaw character, Rygen, but they wanted to update it so I put a lot of my own story into it. It was pretty accurate as far as portraying the hardships of trying to make it in the Kingston music scene." His prior experience in school plays and his love of sports such as boxing, soccer and football prepared him well for the movie's dramatic, often violent scenarios. The movie itself won great acclaim, as did Cliff's performance and the original soundtrack, which included several Cliff numbers as well as music by the like of Desmond Dekker and Toots and the Maytals. But that was all in the long run; upon its release, *The Harder They Come* did not become a hit.

Disappointed again, Cliff left Island and signed with EMI in England and Warner / Reprise in the U.S. It was at this time, 1972, that his personal focus shifted away from the music business with which he'd grown so disenchanted, and towards a stronger racial and religious awareness. Inspired by Malcolm X's writings and a meeting with Black Muslims in Chicago during a U.S. tour, he became a student of Islam. His 1973 album, *Unlimited*, did little to further his 'superstar' status, despite such fine tracks as "Under the Sun, Moon and Stars" and "The Price of Peace." *Music Maker* met the same fate a year later although its "Number One Rip-Off Man" raised a few eyebrows.

Jimmy traveled to Africa for the first time in 1974. "I went," he explains, "for several reasons. Africa was where my strongest audience was, and still is. It's the only place where I've really had equal artistic and commercial success. I also wanted to go to Nigeria to study Islam more closely." But as he told *People*, "I found that what I was seeking was not religion, but a knowledge of the lifestyle of my ancestors."

"In Africa," says Cliff, "I got the greatest satisfaction I've ever had as an artist. The acceptance and appreciation I

received there, it made me feel so good. After all, the first song I'd ever written was 'Back to Africa' right?" Since that first trip he's toured the continent many times, playing Nigeria, Senegal, the Cameroon, Zambia, and South Africa. His 1980 Soweto show drew a racially-mixed (at his insistence) audience of 75,000.

Revitalized by his first taste of Africa, he refocused on his music, touring the U.S. for the first time in 1974, premiering at Carnegie Hall. "The reception was kind of cool at first," he recalls, "because *The Harder They Come* had been out for awhile and people, I guess, expected me to be more of an angry young man like Ivan. When they saw that I wasn't a desperado, it threw them off. But after that, they appreciated my talent and since then I, too, have learned more about playing for the audiences, and each tour has just gotten better and better."

It is noted that even though instant chart success may have eluded Jimmy Cliff in certain cases, in the long run he's been one of reggae's most successful artists in terms of long-range record sales and especially in terms of keeping his name before the public. The incredible success of *The Harder They Come*, which still plays to enormous cult audiences around the world, is one factor of his success. Another is the timeless quality of his songs, many of which, as *People* noted, have been covered "by artists ranging from Martha Reeves to Linda Ronstadt."

Like his songs say, he's had many rivers to cross, but he's proven not only that the harder they come, the harder they fall, but that you can get it if you really want. Beginning with 1976's *Best of Jimmy Cliff / Live in Concert* (produced by Andrew Loog Oldham), Jimmy's been on a steady forward path; he points to 1978's *Give Thanks* as "the first record to really get close to what I was looking to do. Now with *Special* I really feel like I'm there."

Music for the Masses Less than great

By Steve Hanna

The new Depeche Mode album, *Music for the Masses*, although not perfect, is a good album that combines the successful strong rhythms of their last album with the great music and lyrics that characterized their earlier works.

With the introduction of producer David Bascombe it is clear that Depeche Mode had something a little different in mind when recording this album. After having been produced by Daniel Miller for the past five years and on all of their previous albums, Depeche Mode seemingly felt the need for a change of direction, starting with a new director.

The incorporation of the stronger pop drum beats of *Black Celebration* and the lyrical quality and textured instrumentation of their earlier albums is particularly evident on the first track of the album, "Never Let Me Down Again." It has a strong beat that keeps its place as background instead of overpowering the other instruments. "Things You Said," the hit, has a sound reminiscent of the classic Depeche Mode songs like "Meaning of Love" and "Get the Balance Right."

"Strange Love," the first single released of this album, has been getting a good deal

of well-deserved air play. It is the most upbeat and danceable track on the new album, doing for *Music for the Masses* what "But not tonight" did for *Black Celebration*. In fact, the full first side is packed with great songs and catchy lyrics.

The second side, however, is not quite as refined; here the pre-recorded drum tracks get way out of hand, overpowering what little synthesizer music there is. The music is boring and needs the life that is so abundant on the first side of the album. Songs like "To Have and to Hold" and "Behind the Wheel" might have gone better had they just turned down the volume on their drum machine and allowed some of the little remaining instrumentation to escape into the song. No such luck.

This album, although not on

a par with their earlier works, shows a marked improvement over their last album. Martin Gore's lyrics have switched over from the depressing solemn ones found on *Black Celebration* to some more traditional upbeat topics that will appeal to a larger audience. This album marks a turning point for Depeche Mode, a revival of some of their pre-*Black Celebration* styles, while retaining the powerful pop drum beats that made that album such a success.

It may take traditional Depeche Mode fans a few listens to get used to the new album, but it is well worth checking out. Other synth-pop fans and people who like a clear-cut beat might, likewise, want to scribble this album onto the bottom of their Christmas lists.



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Monday Night Blues.....6-7 p.m.

WEDNESDAY

The French Show.....5-6

Big Band Sound.....5-6

TUESDAY

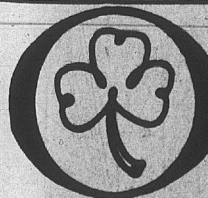
The German Show.....5-6

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The Chinese Show.....5-6

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College Symposium

Saturday

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3:30 p.m.

Wright Theatre

Panelists:

ELIZABETH DORE (Moderator)

Middlebury College

PETER HAKIM

The Inter-American Dialogue

LOWELL LIVEZEY

Woodrow Wilson School/Princeton University

JUDITH MENDEZ

Americas Watch

SPORTS

ON SPORTS:

Instant replay deemed necessary

By Christopher Hilland

Once upon a time, sports were pure. Baseball was always played outside, and football was played on grass. The backboards in basketball were made of wood and the balls were made of leather. Hockey goalies did not wear masks (a stupid but romantic relic of the game). Gone are those days. Today, high school football players use steroids. Tennis is played on asphalt. And the world series is played in an enclosed stadium that is louder than a 747 at takeoff. These are sad but true facts. They do not please me but I have nevertheless come to terms with them. I am a purist when it comes to sports. I will do anything I can to preserve the true nature of sports. But when an innovation comes along that can make a game more fair, I will not shun technology.

The advent of instant replay has become a major issue in the game of professional football. It has been used in numerous games to determine the outcome of both trivial and important decisions regarding change of possession and whether a player was in or out of bounds. Many hailed this addition to the game as good. Others screamed, saying that it would delay games and leave judgement calls up to a man in front of a monitor high above the field. And I'm not referring to God. But instant replay is now a part of football, like it or not.

Okay, maybe instant replay does slow down the game. And maybe it does remove some of the human aspect from officiating. But if you saw the seventh game of the World Series, you saw three excellent examples of what instant replay could have prevented. Example one: Don Baylor was safe at the plate. I saw it with my own eyes as did millions of other viewers.



The home plate umpire's vantage point was not at all obscured or blocked. In fact, it may have been better. But he still called Baylor out. And as far as I could tell, Don Baylor's knee had already passed over the plate by the time the catcher had tagged him. Here, all the umpire had to do was to glance quickly at the replay to see that he had been wrong. The call would have been reversed. Example two: after being caught in a pickle between first and second, Tom Herr was not only interfered with by Ken "the redneck" Hrbeck but he was also safe from the attempted play at the bag by Frank Viola. In this case, the first base umpire's view was obscured and an instant replay could have been useful before a call was made. Example three: I believe it was the third inning, Twins' shortstop Greg Gagne is running to first base, after some initial confusion, Cards' pitcher Danny Cox gets to the bag to make the play from Lindeman. Cox makes the tag but Gagne is called safe. From the umpire's position, he may well have appeared to be safe but from the better angle of the camera, he is out.

It could be argued that the first and third examples are moot because the Twins won anyway. Okay, it's history and I know it. I'm not happy that the Twins won but then again, I didn't lose any sleep Sunday night. I am a purist and I don't think sports should be complicated. But they are and if they are to be played indoors under fluorescent lights, then so shall it be. Instant replay is not evil. It will not hurt the game in which it is used. Sometimes umpires and referees are wrong and if they cannot accept their errors and reverse a decision, maybe they should work for the government.



They do the best they can

By Tim O'Shea

Picture the scenario: Game Seven of the World Series, everything on the line. One run separates the two battling teams when suddenly, the hitter rips a fastball to left field. The runner on second breaks for home as the ball sails over the shortstop's head. The runner has every intention of scoring. Hesitation in a game like this means the difference between a champagne shower and a long ride home. The runner rounds third as the left fielder scoops up the ball and guns in toward the waiting catcher. This is it — the most exciting moment in the sport — catcher meets runner and only one comes out ahead. The umpire, positioned perfectly, gets set to make his call as everyone, players, coaches, and spectators await anxiously. "Out," screams the ump and the crowd roars appropriately. But wait a minute here. Are you sure? I mean, the ump was in the right place at the right time and should have made the right call, but I get the feeling maybe that guy was safe. I thought I saw him slide underneath the tag. That catcher looks a little shifty anyway. And yes, being the armchair spud stud that I am, I have an advantage the ump doesn't. Those folks at ABC will kindly replay that scene for me from every possible angle to help me decide if the umpire was on target. The super-duper-time-to-a-crawl instant slow-motion replay will set the record straight.

Ah, just as I thought — safe! The runner's left foot clearly hit the plate before the tag. But to no avail! The umpire made the call and one team's been robbed, and no argument, no matter how vehement and vitriolic, will change the call. The inning ends and the players return to the game.

A bit detailed for a twenty second event, huh? But such a scene did happen. In Game Seven, Don Baylor slid safely underneath Steve Lake's tag, and the Twins were denied a run. Luckily (for all you Twins aficionados), Lee Wire's call did not affect the final score as the Twins went on to win by two runs, but the situation raises an interesting point: should the umpires have access to television replay, as their counterparts do in the NFL? Should the manager have the right to ask the umpires to make the call based on the instant replay? Certainly not.

By refusing to create such a possibility in the Major Leagues, the League office and the umpires help retain an important human element in the sport in a time where it seems technology creeps further and further into our lives every day. By sticking to the traditional role of the umpire, baseball benefits immeasurably. Bad calls are a part of the game. I do not say that meaning that bad calls are a good thing, and that they should exist. The game would be perfect if they

(continued on page 15)

Up close and personal with Midd athletes

Caroline Biddle: A Midd athlete extraordinaire

By Elizabeth Wilcox

A typical day for Caroline Biddle this summer consisted of a baguette and jelly, a one and 1/2 hour run, and then a day of leading a bike tour through the mountains of Switzerland. Not surprising, Biddle returned to Middlebury in exceptional shape. As captain and number one runner for the women's cross country team, Biddle has maintained her outstanding physical condition and has been the strongest member of the team. She has finished first for Middlebury in each of the six meets thus far and placed eighth overall in the New England Small College Athletic Conference two weekends ago at Tufts.

Assistant Coach Patty Ross finds Caroline's "determination, drive, and incredible amount of positive energy" to be her strongest attributes. Caroline's attitude toward running clearly supports Coach Ross's remark. When asked what her favorite aspect of running was, Biddle responded: "Learning how hard you can push yourself both mentally and physically." For Caroline, running provided constant new challenges.

Caroline is the only one of the seven top runners for the cross country team who does not participate on the Nordic ski program. Acting as both a nordic coach and running coach, Terry Aldrich, assisted by Patty Ross, allow the runners to train with an emphasis on hours rather than on distance. Hours of training are important for the skier and the College's running

program clearly helps in supporting this training. On Sundays, for example, Caroline will go for a "relaxed" two and one-half hour run with another nordic skier rather than a timed distance run. Throughout the off-season Caroline engages in similarly time-oriented long hikes, bikes, and swims.

This year, however, Caroline has strived hard to keep running in perspective. Last year Biddle maintains that running consumed her, whereas this year she has a much healthier attitude. She tries to keep her diet and extracurricular activities in balance with her college life. As a member of the NESCAC Middlebury College supports this balance. Colleges within this conference may not send any of

Caroline has strived hard to keep running in perspective

their teams to the Nationals; only individuals may qualify. Teams which compete on an individual level, such as the cross-country running team are therefore the only teams which send students to the Nationals. The student is left to make the academic sacrifice for himself and is not forced to attend the Nationals as a member of a team. Presently Biddle is eagerly awaiting the NCAA, the Nationals, qualifiers. However, cross-country is not a purely individualistic sport. Biddle clearly supports the team in her role as captain. Sarah Gandrud, a freshman member of the team, observes: "Caroline is a sup-

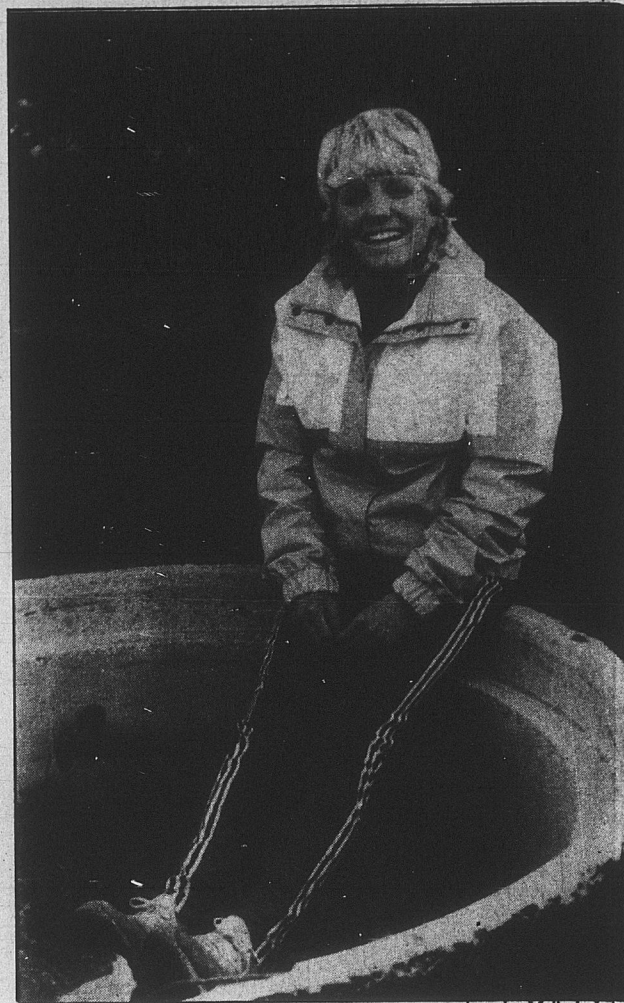


photo by Melinda Leitch

Caroline Biddle, 89½, captain of the women's Cross Country team

portive captain. She will always go back and cheer the rest of the team after she has finished the race." In addition, although in large meets each runner often competes for herself, in dual meets the team occasionally runs as a group in order to intimidate or "swamp" a member of the opposing team.

Presently, Caroline cannot imagine herself at Middlebury without running acting as an important part of

her life. She arrived at Middlebury from Middlesex, never having run on a high school team. Now, she foresees running to remain a large part of her life. Biddle wishes to pursue a career within the sports field. In the remainder of her time at Middlebury, she hopes to stay active in the "Feb Fresh" program, as she was once one herself. In summary, Caroline states, she wants to keep "living life on the edge."

Sport Shots

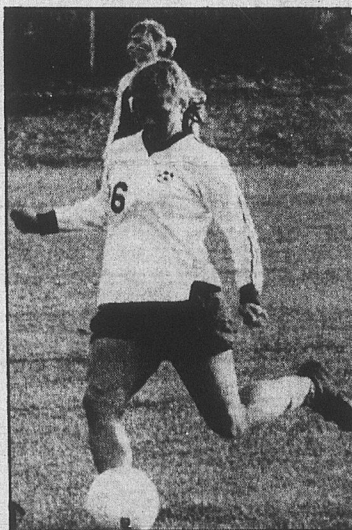


photo by Tina Manville

Captain Sarah Poinier '88 struts her stuff on the soccer field.



photo by Sarah Woodward

Midd ruggers stretch toward the championships in Maine this weekend.



photo by Tina Manville

Coach Bill Beanie gives Anne Battelle '89 strategy advice

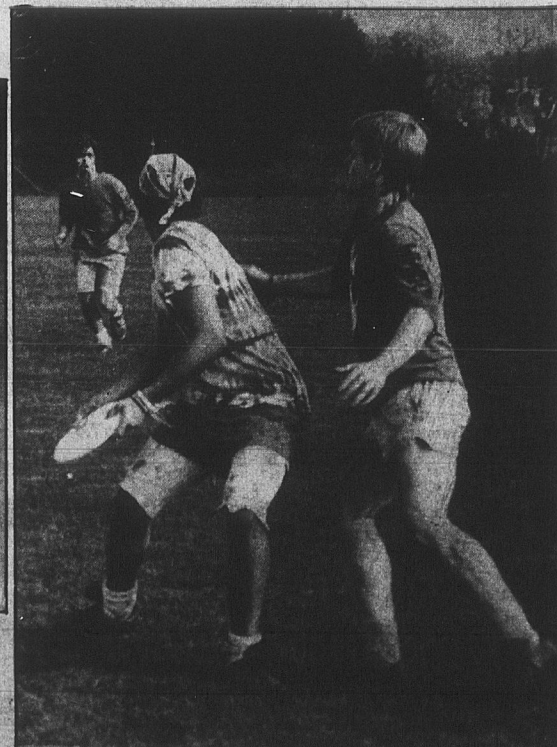


photo by Jackie Belden

Ultimate frisbee, one of Middlebury's many club sports. Mark Gross passes to a teammate.

Men's soccer score ten in last two games

By Rob Johnstone

Through the first nine games of the season, the men's soccer team had struggled to score goals. In fact, they had put the ball in the back only nine times in those nine games. Last week against Norwich and St. Lawrence, all that changed. Not only did the Panthers win—they won big.

On Wednesday the booters hosted Norwich. Although struggling for most of the season, the Cadets came to Middlebury with hopes of an upset. Instead, they got a beating. Five different players scored as Middlebury cruised to a 5-0 win.

By the half, the Panthers had a 3-0 lead, with goals by Kevin McCarthy, Ed Bump, and Enrique de la Mata making the difference. The McCarthy goal, in particular, was a great one. It was made possible by a brilliant one time ball from striker Tom Battelle. As the Norwich defense cleared out, to trap the Panthers offside, Batelle

weighted a perfect through ball to midfielder Charlie Fiedler. Fiedler attacked the goal, then laid a pass in front that McCarthy volleyed home.

In the second half, Erik Vignes had a great goal of his own. Vignes 20 yard rocket left Norwich goalie Butch Smith unable to move. He could only watch as the drive tucked just inside the woodwork for a 4-0 Middlebury lead. Marc

They won big

Hirschfield's goal with 15 minutes remaining provided the final 5-0 result.

On Saturday the team travelled to St. Lawrence. For the last two years, the Saints had given Middlebury a tough match. This year they didn't. Again, five different players scored in a 5-1 Middlebury win.

The tone was set only ten minutes into the match. Charlie Fiedler volleyed home a loose ball in front for a 1-0

lead. It was Fiedler's first collegiate goal. Two minutes later, McCarthy doubled the lead. It was McCarthy's third goal in three games, this one coming on a breakaway. Before the half was over, Hirschfield had buried a breakaway of his own, and the Panthers took a 3-0 lead into the break.

In the second half Vignes and Bump each found the webbing before the Saints could manage one of their own. Vignes played a brilliant game, with a goal and three assists. Hirschfield also tallied a goal and had two assists of his own.

The ten goals the booters scored were vital in their efforts to gain a playoff spot. By beating teams decisively in their final three matches Middlebury hopes to catch the attention of the playoff committee and gain a post-season bid.

Now 5-3-3 the team travels to Skidmore on Wednesday and entertains Thomas College Saturday morning at 11:00.

Football wins again

By Craig Westling

It took Middlebury 59 minutes and 41 seconds to do it, but they finally beat Colby and improved their record to 4-1. The winless Mules gave the Panthers a terrible scare, but it was a weekend for comebacks and the men in blue did their job.

Jim Hackett and Mark Lahive sparked the Middlebury offense for a total of 326 yards. Hackett hit Lahive with a 45 yard pass on the Colby 10 yard line to set up the final touchdown with 19 seconds left. Mark broke two tackles which would have stopped him short of a first down and raced into Colby territory to set up the winning score for half-back William Francis Meagher III.

Middlebury jumped to a 10-0 lead in the second quarter behind Steve Peterson's 37 yard field goal, and a twenty yard pass from Hackett to Lahive. But Colby came back with a touch down in the second quarter and again in the fourth quarter to take the lead with 6:37 remaining. Hackett then engineered the 77 yard drive which put the game away.

"We definitely played down to their level," said full-back Frank Zecca, "you'll see a much better game against Hamilton. I think our next three games will be our hardest, so we'll see how good we really are." Middlebury will take on the powerhouse Hamilton this Saturday on Porter Field at 1:00pm. The Hamilton-Middlebury rivalry has been enhanced in the last couple of years by great games. Each team has won at home. So, this weekend will be a grudge match. "This is a very important game for us," said Captain Mike Wolf Dubzinski, "Hamilton is won of our toughest opponents, but we are very good at home because of fan support, so I think we can take them." Come out and see if the Panthers are one of the best teams in New England. Good luck Blue.



Laurie Greco in her novice over the fences class

Riding Club comes away with ribbons

By Andre V. Berot

Saturday, October 24, seven riders headed for the third of the Intercollegiate Horse Shows for the fall at Colby-Sawyer College in New London, New Hampshire. The show was at Greenfield farm, the Colby-Sawyer Equestrian Team's facility, and although the morning was cold, the day warmed up and all the classes were held in the outdoor rings. The Middlebury riders were in good form, but not immune to some disappointments due to questionable decisions by the judge.

Once again shining in her flat class, sophomore Laren Strong placed second in the Open Division. The Intermediate riders-sophomore Nancy Conner and senior Stephanie Crandall were probably the most evident victims of faulty judging, nevertheless they rode some difficult horses successfully.

Senior Andre Berot was 6th in her Intermediate class. Our novice riders, all freshmen in their first few IHSA shows exhibit much improvement and mastery over riding in these particular types of classes. Anthony "Wildman" Dew, Laurie Greco, and Sarah Knab were all back in top form; Greco has a 4th on the flat and a 3rd over fences, while Knab won a 2nd in her flat class and a 4th over fences. Freshman Dawn Dispenza has advanced two divisions since last weekend's show, and she is now in the Beginner Walk-Trot-Canter Division where she placed 4th in her class.

The judge was Lisa Foster, and the high point school for the day was Colby-Sawyer College. There were approximately 176 riders from eleven colleges at this show. Tomorrow, the Middlebury Riding team goes to Durham, New Hampshire for a show hosted by UNH.

A view of sports - Brad style

By Brad Ring

The pack of trucks parked out front of the small diner was one of the best omens someone hungry could hope for. There was just the right mixture of formica and gravy as I sat down on the one open counter stool left. The coffee arrived immediately as the order was taken for a cheeseburger and fries. Stu—I took the liberty of reading his shirt's name patch—sat on my right and smiled as I gave him the customary head nod. Seeing the Twins cap that had now become attached to my head after weeks of continual use, Stu leaned across his meatloaf and mashed potatoes to ask, "You like the Twins in the Series, eh?" After giving him the answer he had expected, Stu settled in for a chat and rested his elbow on the chrome counter. "I love this

time of year. Driving my truck and listening to the playoffs on my radio is one of the real pleasures." Holy Americana. After confirming with Stu that I hadn't walked onto the set of "The Natural—Part Two," I started thinking about what he had said.

Baseball and radio do go together so well. The rhythms of the game mesh perfectly with radio. Radio nurtures the imagination in a way television can't even come close to. The smooth voice of a Mel Allen or Vin Scully instantly transports the listener to another world. There is nothing to watch and so, with a little prompting from the announcers, the game is played in the listener's mind. The dull moments are soothed by stories and daydreaming is highly encouraged. Action is heightened by the suspense of the unknown or in this case, the unseen, and so becomes that much more dramatic.

Listeners are free to create epic battles that Homer would be jealous of. Radio is the tension of the long fly ball to left and the excitement of the big strikeout combined with a frantic voice proclaiming a divine act. All plays, even a routine grounder to the shortstop, take on a new crispness on the radio.

With a radio, the game becomes incredibly personalized—just you, the announcer, and Kirby Puckett at the plate. Close your eyes and you might as well be at the game. Of course listening to the game may mean missing television's Tim McCarver quote an obscure medieval poet as he expounds on the finer points of a ball ruling, but it is a risk worth taking. And the beauty of the system is that you don't even need to own a diesel eighteen wheeler to enjoy "one of the real pleasures"—just a radio and an imagination.

O'Shea

(continued from page 14)

didn't. But they do and both teams are fully aware of that.

There is an unwritten understanding between umpires and the teams they arbitrate for. The umpire promises to do his best at all times, regardless of the situation, as he is a proven professional. And, the players accept that fact and play under the premise that any mistake or bad call was not done intentionally. In other words, the teams understand that although they might have been on the losing end of a call in this inning or this game, a call will undoubtedly go their way at another time. By using the instant replay, the umpire's integrity would seriously be undermined and ultimately any call they make can come into question.

The relationship between umpire and team is a sacred one, and the implementation of technology would only hurt the game. Baylor got robbed and the instant replay showed that. If the television supplants the umpire, the key human element of the contest, baseball as a whole stands to lose. The teams would be ultimately dependent upon something that stinks of Big Brother. Leave the human aspects of the sport intact and roll with the punches. The Twins did and went home with the trophy. Now that's not so bad, now is it?

Cross Country Dialect

By Mark Atwood

The final results aren't in from last week's Albany Invitational, and the team has no meet this weekend so it is a perfect time for a quick peek into the inner workings of the Cross Country team. Anyone who has ever listened to a Cross-Country conversation has probably become confused after several sentences; this occurs because of the existence of a strange and perplexing Cross Country dialect. Below is a short dictionary of terms that will help you better understand this dialect. I invite you to cut it out and carry it with you whenever you think you may have to deal with this bizarre group. A word of caution: not only do runners have a language of their own they are known to speak in run-on sentences that have no end. (right Caroline)

CRANK: To run very quickly. "He cranked that last mile." Word origin: When Lovisa is cranky it is a good idea to get out of her way quickly.

CAPTAIN "AT": Our beloved Captain, Mark Atwood. Word origin: wherever there is trouble that's where he's at.

GOD: Another name for Ray "long strong" Strong. Although the origin is not known for sure it is believed to have something to do with his affect on younger women.

LSD: "Long Slow Distance". Most people consider this the drug that runners must be on to run long distance.

MARRIED STUDENT HOUSING: Location of many individual interval workouts. Simon Shepard was once heard to remark: "Man this is the only way to get into shape for skiing."

SHMEN: Anyone in the class of '91 or Scott McBurney.

13: No longer Matt Warren's favorite number.

This is only a brief introduction to the complicated language of the Cross Country runner. A Winter Term course will be offered if you would like to pursue it in more depth.

Women run to forth

By Amy Page and Janet Weylman

Last Saturday the women's cross country team equipped with jazzy new running jackets was chauffeured by Coach Patty Ross to Albany, New York for the Albany Invitational Meet. With stiffer competition, including Dartmouth, Middlebury was unable to repeat its last year's first place performance, but ran away with a still impressive fourth place.

After 200 yards, Middlebury runners Lovisa Johnson and Carla Barker led the pack while the 161 other competitors snoozed. As the race progressed, unfortunately, the opposition woke up. Caroline Biddle had an amazing race despite the lack of "foul" weather. She placed 15th overall and was awarded her own "special" "foofy" purple trophy. Sarah Gandrud, still blushing and fully recovered, came in 2nd for Midd. Gnarly Barker, despite her recent personal loss, finished third for Midd. Lovisa Johnson and Tara Nells crossed the line fourth and fifth for Midd. Mary McKelvey ran as fast as a satellite and came in sixth. Amy Page and Janet Weylman paced each other throughout and came in seventh and eighth respectively. Kris Canfield rounded out the team finishing ninth.

Sporting their jazzy jackets, the team ate their annual post race dinner at The Roma in addition to Grandma Biddle's cookies and brownies. The coaches were very pleased with the team's performance, although the whole team wished that Sue Church could have added her feet to the beat.

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October 30, 1987

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Confusing the issue

On a campus that hardly heard a murmur of protest through the 60s, it's easy to think that two demonstrations against the CIA in consecutive years signal the institution of an annual ritual. Unfortunately, the routine aspect of rituals tends to downplay their essential meaning, causing us to ask, "How did this start, what's the central issue here?"

It's necessary to ask what the central issue is behind student opposition incited by the presence of the CIA on campus. Does the problem arise because the CIA admittedly discriminates against homosexuals in their recruiting process — one that's taking place on a campus which disallows such discrimination? Or does student wrath spring from indignation over the CIA's "morals", or lack thereof? If the aim is to prohibit the CIA from recruiting on campus, what is its justification?

Prohibiting the CIA from recruiting on campus grounds for reasons based upon their politics could conceivably be seen as a type of judgmental censorship. Students aren't interested in taking away the CIA's voice, as seen in their willingness to engage in open discussion with the CIA on Wednesday evening.

The most legitimate and powerful argument for banning CIA recruitment on College grounds is one against its discriminatory policy which is in direct conflict with College policy. As a private institution, the College has a right — and for the sake of integrity an obligation — to enforce its governing principles.

The College should continue to take stances opposing discrimination

against homosexuals — a stance established in the Student Handbook, which reads "Middlebury College must maintain a campus environment where bigotry and intolerance, including discrimination on the basis of sex or sexual orientation, have no place."

How can Middlebury be seen as anything other than hypocritical to hold such a policy when its president will not consent to a recommendation to ban discriminating recruitment on campus, justifying his refusal with tenuous logic: "I am concerned that those students [wanting to interview with the CIA] would believe that the proposed policies would limit their own freedoms." How would their freedom be limited? They would still be free to interview with the CIA anywhere off-campus.

The president should not be sidetracked by faulty reasoning, but should guide with clear principles. As the head of the College, he should be the first to uphold its foundational principles and make a concerted effort to enforce them.

Though the argument against discrimination on the basis of sexual orientation is one that can be made at the expense of the CIA on principle alone, hopefully it is being made from a heart-felt belief that such discrimination is wrong. Belief that discrimination against homosexuals is intolerable does not need to be entangled with objections to CIA covert activities and immorality — an issue that is admittedly important in itself — to strengthen its case. Both issues are not relevant to College policy in the case of CIA recruitment, and thus they should be treated accordingly, separately.

South African Funk

So silky smooth was the handling of Middlebury's divestment from South Africa last year that you could have slipped in a Ladysmith Black Mambazo tune and packaged the highlights in a 10-minute video. There were lectures, Big Names (Leon Sullivan, NAACP leader Benjamin Hooks, Malcolm Fraser), concerts, symposia — the celebration of the August '88 announcement lasted five or six months. Like "Sesame Street," it all was both fun and educational. In short, a public affairs coup.

It's now been almost an entire year since the party ended, the favors swept up and the memories freeze-dried into the Middlebury Magazine and The Campus. And no one seems to be ask-

ing the important question: What's next? Both the Botha regime and the institution of Apartheid in South Africa seem as strong as ever, and if the college community is to follow through on its commitment to opposing Apartheid practices we must begin to ask tougher questions. Our pull-out alone was not enough.

In South Africa, a state of emergency is still very much in effect. Police forces detain daily those they deem "dangerous" — and they do so for indefinite time periods. There is still extreme censorship of the press. University regulations have been tightened.

It's time for this college to show that its actions were not merely symbolic.

Crisis' and "Mid-rate College" — were overlooked again this year. Their day may yet come. One proposal we may not see again: "Carnival Oliver North." You'd come dressed as your favorite Iran-Contra player. And when the Van Loven-led Untouchables come knocking, you could plead the fifth.

Some Carnival Confusion

"My problem with math," the columnist Calvin Trillin wrote recently, "was that I was never able to convince the teacher that many of my

answers were meant ironically."

About our answers on the SAT many of us felt the same way. "If we could only convince them..." But according to a recent headline we saw in The New York Times — DRUGS MAY HELP THE OVERANXIOUS ON S.A.T.'S — the day of the SAT-score embarrassment may be over. The anxious students who took the drug increased their scores by a mean of 50 points and their mathematics score by a mean of 70 points.

We're waiting, however, for the first parents of "calm" students to cry "foul." And then the inevitable: Drug-testing prior to exams.

OPINIONS

Letters to the Editor

Smoking Policy was developed openly

To the Editor:

The October 23rd issue of The Campus includes an article by Whitman Knapp which argues against the College's smoking policy. I write to challenge several assertions made in the article.

The article claims, "The health issue that is the basis of the policy's implementation doesn't exist." In fact, the latest evidence from the best available scientific research reports that 350,000 Americans will die prematurely this year because of smoking, and the U.S. Surgeon General has reported that an additional 2,000 nonsmokers will die from passive inhalation of cigarette smoke. The associated medical care costs in the U.S. will be over 40 billion dollars, and these costs significantly affect each of us.

The article characterizes the smoking policy as "unnecessary." In fact, this summer the Vermont House and Senate passed statutes that relate to smoking in the workplace. When they take effect on July 1, 1988, they will require policies of employers very much like those Middlebury adopted on September 1.

In its last paragraph, the article implies that the proposed policy is the result of lack of faith by "the College administration" in members of the community to resolve their own problems. In fact the policy mandates that the residents of each building work out a policy that makes sense for them, and that accommodates the wishes of smokers and nonsmokers.

Even more important, the policy itself originated in the Student Forum almost a year ago, was initially drafted by

the Staff Council, and was revised many times by members of the Community Council based on the input of many individuals and groups. On three occasions, drafts of the policy were published (in both the Campus and Middlebury Points) and suggestions were invited, received, and acted upon.

I cannot imagine a more open process than the one which took place over a period of 11 months and which involved widespread input and cooperation from members of all parts of the College community. Even so, details of the implementation are still being worked out as we gain experience; the Community Council continues to welcome all input about the policy and about adjustments that may be needed.

John Emerson

It's meant to be a racial harassment policy

By Morgan Hildesley

Since Whitman's Knapp's concern in his column last week was to "get one thing straight," it is difficult to know where to begin. It is also difficult to take his criticism of the racial harassment policy seriously when the two major faults it finds with the policy are 1) that the policy (designed to be an avenue to be pursued in the event that an incident of racial harassment occurs) ignores all other forms of discrimination. Whitman seems to have overlooked the possibility that not only does the RACIAL discrimination policy ignore all other forms of discrimination but purposefully excludes them.

2) secondly, Whitman faults the policy for "not [properly] addressing the fundamental problem of racism and discrimination at Middlebury" which of course, in his opinion, would be achieved by "education, lectures, seminars, symposia and activities designed to show the ugly and ridiculous nature of discrimination. Encouraging open discussion of the issues involved in discrimination..." Whitman faults the policy for using scare tactics and accusatory allegations to drive racist feelings underground, and for not actually solving the problem.

It would seem first of all that Whitman formed this

opinion from having read the policy itself, and perhaps having glanced over the SGA meeting minutes. In response to the 1st flaw: that a racial harassment policy does not cover all types of harassment and discrimination within the community, several points need to be made.

The policy stands as a policy on racial harassment and racial harassment only! It does not nor has it at any point made pretensions towards being a blanket discrimination policy. The fact that Whitman's article insinuates that this is a flaw, a blunder arising due to lack of thought and sensitivity of the policies many authors, the BSU, members of the SGA, and students who helped work to form the policy as it stands, is hurtful to all of the people who gave the policy much time and thought. If it had been written as, and called the "Middlebury College Harassment and Discrimination Policy" I would then applaud Whitman's first criticism of it.

Whitman's first flaw is like blaming an orange for being orange and excluding all the other colors of the rainbow.

If Whitman had been at the SGA meeting, or for that matter any of the BSU meetings preceding the policy's creation, he would realize that the subject of trying to cover the needs of other minorities on

(continued on page 17)

Don't limit our freedom of choice

To the Editor:

In light of this week's anti-CIA sentiments expressed at various locations around campus, we wish to offer our feelings on the issue of CIA recruitment of Middlebury students for future employment.

Regardless of any individual's (or group's) opinion on the actions of the Central Intelligence Agency, is it fair to discriminate against students who might profit from CIA campus recruitment? The activist influences who are presently seeking to ban this recruitment are not only defeating their own purpose, but most likely limiting many Middlebury College students' chances of future employment opportunities. Although we do respect a group's right to express their feelings on a given issue, we must also state that these activists are now, in attempting to promote "world freedom," actually limiting the freedom of many students here at Middlebury.

We do not want to be seen as advocates of the "American right or wrong" policy. However, several facts are clear and cannot be ignored. The CIA is a government agency which assumes a necessary and even vital function: combatting the corresponding and opposing intelligence agencies of foreign

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Bilious Wappings

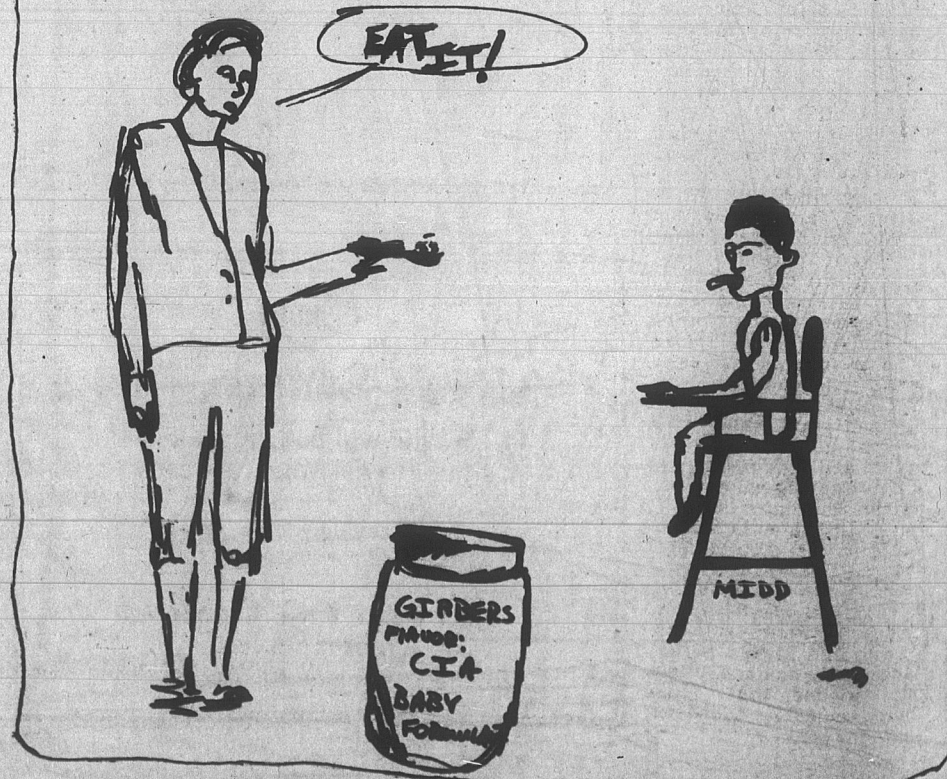
CC&P received some invited guests yesterday: the CIA stepped through the doors (slipped in the back? wriggled up the toilet?) of Adirondack House on the invitation of Middlebury College. These invitations are a gentlemen's agreement of sorts; so long as a job recruiter doesn't violate any of our requirements, and there is an interest on the part of the student body to be recruited — well, then, come on down!

Unfortunately, a good deal of the student body doesn't want to be part of that agreement and the CIA are by no means "gentlemen." Not that they bend the rules of international conduct a bit, or they don't bathe, or use the wrong fork at dinner — they repress fundamental rights and train any thug that doesn't like Communists to murder, cheat, lie and to steal from the U.S. government — and you. This has its own direct effects on campus. Frinstance, many international students who wanted to sit on Adirondack's hard, cold porch the other day simply couldn't because they feared some sort of

reprisals, whether in aid for education or physical safety. That's what the CIA is all about.

The importance of this agreement and accommodation of the CIA's active recruitment on campus is that there is such a thing as aiding and abetting a known felon, consorting with criminals and guilt by association. By asking the CIA to not interview on campus, but still allowing them the right to speak on campus, Middlebury will not only be protecting its own standards for job recruitment (the CIA openly discriminates against homosexuals), but also send a message to international students and other schools across the country that Midd isn't a goon farm. It isn't, after all, a violation of anyone's rights to ask them to seek their employment off campus in light of the CIA's regulations and operations; it is a violation of student rights to be part of a forced association that is in direct contrast to their own consciences and that of the College.

MEYERS +
BOESTERS



ASIDES

Drugged Testing

Last week's unveiling of the 1988 Winter Carnival Theme (The Midd 20's) was met with a riotous chorus of yawns. "Wasn't it The Roaring 20's?" some were overheard asking, and indeed the only aspect of the theme that seems somewhat appropriate is the whiff of Prohibition it gives off. SGA President David Van Loven might consider taking a turn as Elliot ("Come on boys, let's do some good") Ness. Now if we could only find a convincing Capone...

Other Carnival Theme news: two perennial favorite theme proposals — "Midd-life

HER TURN:

In Search of Midd

By Kirsten Keppel

There are only two reasons people have when you tell them you go to Middlebury College. Either they've heard of it and know exactly where it is, or they've never heard of it and haven't a clue as to where it is. I'm constantly meeting people who have never heard of Middlebury, and aren't really sure they've heard of Vermont, so they try to cover up their ignorance by saying "Oh, Middlebury - that's in Connecticut - right?" People who don't know where Middlebury is are always assuming it's in Connecticut, followed by New York and Massachusetts. Now there is a Middlebury, Connecticut, and a Middleboro, Mass., but there's no Middlebury in New York. There is a Middleburg, there, however. Just for the record, there's also a Middlebury, Indiana, but no one has ever asked me if I go to school there. Maybe it's because Middlebury "has such a nice new England ring to it."

Middlebury - that's in Connecticut, right?

Once I explain where Middlebury is, we meet our next stumbling block when we get to Vermont. That is the real problem. I doubt that more than a handful of our compatriots know where it is and that it's a state. One man thought Vermont and New England were parts of a Canadian territory. One more plug for geography to make a comeback in American schools.

Some history buffs and political scientists know about Vermont only because Calvin Coolidge emerged from it, and Coolidge, as these scholars know, is Reagan's favorite president and role model.

I'll leave that one open for interpretation.

Anyway, once I explain that I go to Middlebury College, in Middlebury, Vermont, in New England, USA, people assume that anything so small and unheard of and in such a remote location must be a junior college, a religious experiment, or a trade school.

When I tell them it's a four-year liberal arts college, people's countenances spell RELIEF. They're now reassured that their good friends the Keppels' intelligent daughter is at least in a normal though expensive kind of college and will receive a normal though expensive kind of degree. They make a mental note to ask their colleagues at work who they know who went to Middlebury College in Connecticut, uh, they mean Vermont.

People who know where Middlebury is still wonder why you chose to spend the last halcyon days of youth in rural, snowy, inaccessible Vermont. Unless you're a language major, a ski bum, or the child of sixty percent of Middlebury grads who marry each other. Even then they wonder why you went ALL THE WAY UP TO VERMONT to get your fifteen-thousand-dollar-a-year liberal arts experience.

"Oh, Vermont," these people say apologetically, with a misty look in their eyes. They are remembering their last skiing vacation. "That's really beautiful country up there, isn't it. Marvelous scenery. Glorious foliage. Are you studying a language? Middlebury's a language school, isn't it? Ah, well, surely you ski?"

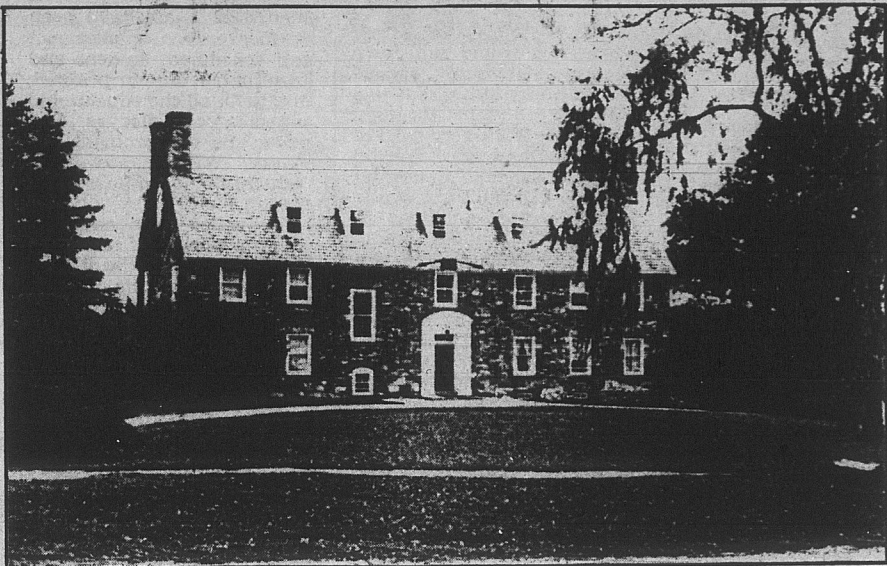
I find people are pleased with their guesses when I say yes to the first question and no to the second. They are not so easygoing when I tell them I don't know how to ski. "Well, you'll learn!" they say defensively, at a loss to explain how I could survive six months of winter without skis on my feet. "You won't go through four years of school in Vermont without learning how to ski!"

Well, they're right, in a sense. I did the student GLM thing at the Bowl last year. But it was ONLY for five lessons. I may or may not do it again this year. And I still like Middlebury and plan to stick around even if I don't ski every day of Winter Term. So there.

Just to smooth over hurt feelings, I smile and tell the friends from home guess what, they were right, I learned how to ski. I don't want them to feel too bad about my decision.

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The Big Rush



file photo

Fraternities should be able to choose their members

By Steven Becker

A fraternity, as it should be, is a tightly knit group of "brothers." When a member does something irresponsible it is almost always the fraternity that is held liable. This is especially evident as the brothers themselves have been put in charge of policing the liquor situation. If a brother lets an underage guest drink, the fraternity will invariably catch hell, and possibly face legal action as well as disciplinary action.

Thus it is particularly important that a fraternity is careful in choosing what type of individual will represent it. The selection process usually involves an initial screening, an invitation, and finally the period of rush itself, in which the brothers see if the pledges are willing to become brothers. Middlebury has twisted it's fraternity system. The process of pledging as we know it has been altered, as has the idea of selective admission.

In essence the fraternity has no opportunity to choose who will become a member. In the long run it would seem evident that every fraternity would most likely lose some of its identity and become a drinking club. A fraternity would hardly be the cohesive unit that one would like to envision. More importantly the fraternity will not be able to control its growth or the composition of its membership.

Without this ability the fraternity can hardly be held responsible for its actions. A fraternity is a tradition. The school has diminished the number of fraternities and changed the way fraternities are run. The rules the administration has imposed will undoubtedly be extremely destructive to the fraternity

system at Middlebury College.

Fraternities have played a strong role in the life of Middlebury College for a long time. At one point eleven fraternities existed on campus and as one alumnus put it "each was fiercely independent." As the administration has whittled the fraternity system down we find ourselves with six fraternities, all of which hold a wide variety of individuals.

The small number of fraternities combined with the large number of potential brothers has severely changed the nature of the fraternity system as well as its role on campus. It is increasingly difficult to keep an identity and maintain a unified body. However it will be almost impossible to do that when we can't even make the rush process a difficult one.

What is so wrong with the initiation process? I agree in some cases there is call for change, but it is ridiculous to completely abolish the process as we know it. It is important that the younger members learn to respect the older members. Worship isn't called for, but what is wrong with having brothers carry around a rock or stand on a cafeteria table and sing?

Women's soccer and men's hockey have initiation. The armed forces have initiation. Almost anything worth belonging to has its price. If one could just sign up to attend Middlebury College, what kind of place would Middlebury be? Middlebury would be a club just like the fraternities are becoming.

It is important that pledges learn respect and humility. In retrospect almost all pledges admit the rush experience was a good one. Almost all admit it was worthwhile and

often fun. Most everyone gets to know themselves and their brothers better while gaining a sense of unity at the same time. Wearing a button, carrying a rock, and singing the fraternity song in Proctor are all ways of saying "I want to be a brother" and "I will be proud to be one."

If a person isn't willing to do these types of things he should not join the fraternity. This process whereby a potential brother "pledges" his loyalty and proves his mettle is essential as we cannot even choose who will join our fraternity. Many important figures in our world, as well as the Middlebury community, were involved in the fraternity process.

After all we're talking about an experience that should build character. An experience that should be available to students much like any other opportunity. If we cannot preserve the fraternity system in the form in which it has become a part of our College and our country we can hardly be expected to be proud of it, let alone responsible for it.

It is common knowledge that the fraternity system at Middlebury has been consciously chiseled into a pebble compared to the boulders at major educational institutions across the country. However, it has come to the point where the administration has given us notice of our last breath. These days we are painfully aware that a wrong move could leave us in court or almost extinct. While we are also aware that anybody could be put in a position to make that move. Due to the rules the administration has imposed, fraternities at Middlebury are no longer in a position to control their destinies.

ON EDUCATION:

Why Worry?

By Timothy B. Scannel

Why worry about education? Surely, everyone needs and deserves a certain, limited educational background, and we should do our best to see that this training is provided; but when we come to the subject of higher education, one has to wonder why there is all this concern over which school is best or better, which department stands out at a chosen college, and which course of study will rescue the soul most successfully from impoverishment.

Some people seem to believe that some courses of education are better than others, and these people with hierarchy in mind are flourishing today. Everyone is talking about them, or more correctly, they're all talking about each other. You've got to wonder - what is it they're all so worked up about?

A great deal of the interest in promoting a hierarchy of educational pursuits stems from the now ancient belief that certain studies are intrinsically valuable for life; that is to say that certain courses of education are more likely to lead to the "Good Life" than are others.

Naturally, the humanities - being concerned with the study of philosophy and the classics - tend to focus on such ideas; the ancient Greek philosophers were the first thinkers to propose this notion of an educational hierarchy. While Plato argued in the Republic that education should consist primarily of studying music and gymnastics and ultimately of studying calculation, plane geometry, cube geometry, astronomy, and dialectic, we are now faced with different guidelines.

Usually, those people who wish to convince us that we are being inadequately educated, indeed impoverished, claim that education must focus upon the study of a core of writings by the ancient Greek thinkers and poets supplemented by the writings of a few choice German thinkers (many of whom, incidentally,

spent their formative years studying these same ancient Greeks), some crucial science, and perhaps even a bit of modern literature. Such a course of study, or a few others which might compete with this, would make for an excellent education, say the "thinkers."

Of course, some people - such as historians, sociology and anthropology professors, as well as teachers of economics - might beg to differ. And we might, as students, be compelled to ask how this sort of study could possibly be superior to any other.

We all know that "better educated" people are not always (or even often) "better" people; smarter people don't always (or even often) choose one of the competing paths toward the educational plateau - smart people usually go for the money and the honor; and what's more, those smart people who unluckily choose these "superior" paths of education don't usually get the money or the honor.

So, who cares when Allan Bloom - himself an unfortunate, a professor of Philosophy - tells us that our souls are impoverished? His cry is entirely predictable: he missed out on all the good prizes and probably worked his butt off doing so, and now he wants to change the rules to say that his values should be everyone's. Is he a madman or a fool?

When you think about it logically, every course of study has its own merits, and beyond the incidentals - which department has the best teachers, the smallest class sizes, etc. - they are all probably much equal in quality and worth. We should just choose according to what suits our fancy. After all, there is no golden road to success (at least that's what they tell us at CC & P), we all have our own strengths and weaknesses; education and intelligence probably don't offer access to any higher goodness, and, as far as it goes, we probably don't have souls, anyway.

CIA on Campus

(continued from page 16)

nations. Please do not misunderstand us - we do not condone the alleged "crimes" which the Central Intelligence Agency has supposedly committed; nevertheless, it remains a fact that if one does not fight fire by whatever means are necessary to quell the blaze, then what may have started as a tiny blaze may enflame into a raging torrent of destruction. One cannot delude oneself into believing that the opposing intelligence agencies of foreign nations operate on a purely moral system of universal justice. We too would like to see the United States set a precedent as the first nation to adopt entirely peaceful methods in its

intelligence activity, but this change can come only in moderation. Until it does, the CIA must continue to function as the potent arm of the American government that it is.

This is not blind faith; on the contrary, what we express is a firm belief in the practice of government. If the activist groups in question fail to see the difference, then the open minds which they presumably attempt to wield are in actuality closed to the universal facts of the world. In conclusion, we feel the CIA performs and invaluable service to the security of the United States of America, a nation of which we feel fortunate and proud to be a part.

The Men of Atwater North

Racial Harassment Policy, cont.

(continued from page 18)

campus was not only given lengthy discussion, but was also deemed by those present to weaken the policy in many ways - not the least of which is allowing it to stand as a clear out statement against racism in particular.

Also, there already exists a sexual harassment policy which when it was created was not criticized for not covering all types of discrimination. I am suggesting then what Whitman has ignored was that the Racial harassment policy was written in direct response to a specific, current need. It has retained its specific nature and should not be faulted for doing so, or for not doing things which it does not claim to do.

On to the more burning issue: the accusation that the policy does not address the real problem of racism in the community appropriately, through education, but is simply a punitive, forbidding measure which, it is assumed, will drive racism underground rather than eliminate it. Again I'm not sure exactly on what basis Whitman feels qualified to make these remarks, frankly they infuriate and insult me.

The policy is not merely one that "forbids" racist remarks or actions, nor simply one that administers slaps on the wrist. One of the options open to the judicial council if a member of the community is found to be guilty of racial harassment is to send that person to the racial harassment committee specifically for education which they may be lacking. The policy is very open about what measures will and can be taken after a racial harassment incident occurs, and is certainly not geared towards punitive "scare tactics".

The policy was created in

response to a very great, very real need and from the first day (of its suggestion) to the present it has met with stubborn opposition, protest and criticism from many parts of the community such as "it's flawed this way or that," "it doesn't include other minorities," "it's vindictive, it's attempting to set-up a "lynch mob" with free range to effect revenge"... Why don't we all stop bucking up against the policy's existence and form, and REALLY face

the real problem?

Obviously racism exists at Middlebury otherwise the need for a specific policy to

(continued on page 18)

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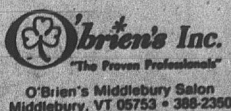
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THE BACK PAGE:

On writing 'The Good Paper.'

One professor's non-linear suggestions

What do professors want from a good paper? English Professor Paul Cubeta provided his EL 321 class with the following guidelines for writing on "Hamlet."

1. Begin with a compelling presentation of your position. Help your reader get located quickly.
2. Identify quotations by putting act, scene, line reference in parenthesis immediately following: e.g., (III.ii.17-21).
3. Always number pages.
4. Make sure your transitions move your argument along, especially from paragraph to paragraph. Topic sentences are the hardest to write and are the most crucial because they are your lead-in to your paragraph.
5. Keep your focus on a consistent point of view: a character, your idea, rarely the audience, the writer or the scene under discussion. Check your topic sentences for a consistent perspective; don't move from a character to a scene to a perception.
6. Flatter me — assume I've at least read "Hamlet." It makes me feel good, and an amiable reader can be a desirable calculus.

obvious.

7. Begin your paper in the first sentence.

8. Don't end before the last sentence. If you have to tell me in your last paragraph what you have taken the whole essay to say, you clearly don't have confidence in one of us.

9. Spend time on your draft cutting out disposable waste like "I think that it is interesting to note that when..."

10. If you use outside critical material, you must properly footnote. You are encouraged, however, to spend your time developing your own thoughts rather than quoting the less thoughtful perceptions of other critics.

11. Leave time for revision and scrupulous proofreading, whether you submit your paper handwritten, typed, or computerized. *I shall return, unread, papers which have not been carefully edited for spelling, punctuation, and especially typos.*

12. Under no circumstances should you get near a topic you've explored in any "Hamlet" paper you wrote previously at Middlebury.

And, finally, I don't give extensions. Deans do. It makes them feel needed.

Her Turn

(continued from page 17)

The only thing that worries me about our alma mater's low profile is that it will haunt me one day in some sterile executive office. I'll be in the interview chair, longing for the rolling blue mountains and peaceful campus, and be asked by some hassled and harried executive, so I went to Middlebury? Could I give a profile of it, briefly?

I have visions of myself saying Middlebury is really a reformatory for juvenile delinquents, or a co-ed cloister for monks and nuns, but deep down I know that saying these things would not be being true to my school.

"Oh, Middlebury," I'll purr, straightening myself in the chair. "You haven't heard of it? A highly selective undergraduate four-year liberal arts college in the sparsely populated state of Vermont? (Fiske) I'm sure you sent somebody from your fine company to study a language at a summer school there. Between you and me, I get so annoyed when people say they've never heard of my college. Don't you? You went to Kalamazoo College, you say? Well of course I've heard of it. That's in Missouri, isn't it?"

Harassment Policy

(continued from page 17)

address it would not have been met. Obviously, believe me, the policy as it stands was carefully thought through. We had to work very hard to get it at all and those who did are intelligent, committed people. It did not accidentally slip by any committees in haphazard, incomplete form.

As to the idea that racism should be combatted in a constructive educational manner through symposia, lectures etc, it is an insult to the administration, various groups and individuals on campus that this even need to be addressed.

For two years running the school and various campus organizations have sponsored a lecture by Dr. Charles King of Atlanta which has taken the format of a Racial Awareness and Sensitivity Seminar. The BSU has sponsored "fire side chats" open to the community with the intention of fostering deeper understanding.

The BSU worked very hard last year to provide social events that would be appealing to all community members and provide for informal interaction with the community, as well as entertain fellow community members, such as the semi-formal last October and the fashion show last spring.

Over the 2 1/2 years I've

been here, there have been various events, spontaneous and scheduled, student and administration organized, that fulfill all the educational aspects you discuss and more, and the problem still exists. Widely available "education" alone simply doesn't "do it."

The policy does not then claim to eliminate racism at Middlebury but what it does do is provide a long overdue avenue of redress for those students, though few in number, who are racially harassed here at Middlebury. It attempts to do so in as

responsible and fair a manner as possible. If it fails or falls short it is the responsibility of community members to revise, amend or fix it, NOT to sit around and criticize it.

CREDIT	MADAMS
HALIBUT	SOLOMON
ERUDITE	NOTISOME
SIS SOPHIST	SEA
STIR REEVE	WAND
AVES EWE	MONTS
NEWELS	LAIRDS
IMA	RLS
RAPIDS	DITLOS
DOVES	POI SEPT
AMES COMAS	DEED
PAR PARADOX	RIO
PIANIST	ELEGANT
ENGINES	MANATEE
REBELLED	ROPEERS

CLASSIFIED

PERSONALS

In '87 you missed your chance to put Shellmon on the throne... now he's back — Val "Your Pal" Hegarty for Queen '88.

Dig Out Your Party Hats. WORLDLY CHEESE is coming.

To the 8 of Stewart 4th 1990 (and others): "Round (Hadley) The World was great — When are shots & herbs? A November 7 bday perhaps?"

Love from 62 steps up in Hepburn.

It's not because I'm great. It's just your fate. Your King will be Nate. "Nate Nevas" '89 P.S. DON'T TEMPT FATE OR YOU WILL BE SORRY!

SMYKE — The equation may have changed, but I'll be sure not to tell you to feel better.

Happiest of Birthdays to the curly-haired painter who's lucky enough to have her birthday on the same day the Classifieds come out, provided I submit it in time. Love You, George.

We second the motion: George for King in '90!

BORIS FOR CZAR '88

From the funkettes to the Prostete 8 — Come the week's end and we've got a date. Where we'll be everybody knows: in Hepburn road or down at Amigos!

Boop —

Nude push-ups and electrons are bad for your mental health. Don't let those "dudes" bring you down. Romantics never give up!

To those three hot girls dancing at D.U. very early Sunday morning — Same time, same place next weekend? We all love you!

A D.U. Admirer

Peanut Butter & Belly Buttons = smiley faces! Sounds like a neat concept!

FOR SALE

SAAB OWNERS: Four metric TRX tires in good condition for \$225 total. Call Nat 46316, Box 2915.

Maxell XLII90 Blank Cassettes. \$2.50. Delivered. Call Matt 47610.

More windsurfer, footstep, fully retractable daggerboard, and more. Good condition. \$395. Also, kids rig available (good for learning). ext.6285.

Peavey Bass Amplifier for sale. Good condition. 150 watts. Real loud — impress your friends. Call Fritz 45749, Box 4146.

NEED SOME BIG BOARDS? Resigned V.A.S. Giant Slalom, 210 cm with MARKER racing bindings. Practically new \$300. Contact Brian Williams, Box 2034, ext. 7116.

WASHER — DRYER \$300. Call 453-5169 after 6 p.m. Will sell separately.

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BY GARRY TRUDEAU

I'M A MAN OF RESPECT. I EXPECT TO BE TREATED LIKE ONE. YOU FOLLOW ME?



WHEN I SPOT SOMEONE \$230,000, I EXPECT TO SEE IT AGAIN. I'M A BUSINESSMAN. IF I GET STIFFED, I LOSE FACE. AND THAT'S BAD FOR BUSINESS.



HEY, YOU WANT A NEW SUIT? YOU WANT I SHOULD HAVE YOU MEASURED FOR A SUIT, TOO?



UH... SURE. WOOL? CONCRETE. YOU'RE IN A WORLD OF TROUBLE, DOG MEAT.



LOOK, I WAS GOING TO PAY YOU BACK! I SWEAR IT! BUT WHAT COULD I DO? WHO KNEW MY MOTHER WOULD NEED SURGERY?



PSST, SIR! DON'T YOU THINK YOU SHOULD LEVEL WITH THIS GUY? HE COULD BE A FEDERAL AGENT!



OH.



CARRY ON, SIR. YOU'VE GOT A MOTHER, RIGHT, BIG GUY? RIGHT?



"DUKE, I MAKE AN INVESTMENT, I EXPECT TO SEE A RETURN. HOW COME I DON'T SEE NO RETURN FROM YOUR ACTION?"



WHAT ACTION? I NEVER TAPPED INTO THE SLUSH FUND! CASEY DIED BEFORE GIVING ME THE NUMBER. BY THEN, YOUR LOAN HAD GONE TO EXPENSES.



EXPENSES, HUH? WHO CONTROLLED THE OUTLAY?



CASEY. YOU GOT A BODY?



LEMME TELL YOU SOMETHING, DUKE. I'M AN ACQUITTED MAN. I LIKE THE ACQUITTED LIFE VERY MUCH. I'M THE ROSE OF HONOLULU BEACH!



SO I GOTTA BE CAREFUL, UNDERSTAND? THAT'S WHY I'M GONNA LET YOU GUESS WHAT I WANT FROM YOU, AND WHAT'LL HAPPEN TO YOU IF I DON'T GET IT.



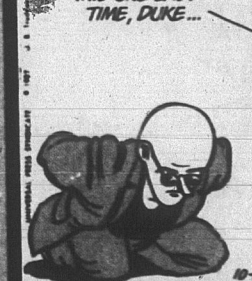
YOU WANT 10% OF MY BUSINESS OR I GET MY HANDS BROKEN?



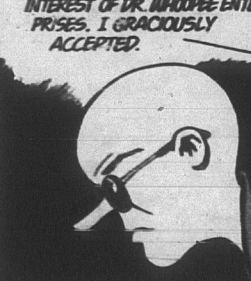
YOU GET 90% OR I GET STUFFED INTO A CAR COMPACTER?



OKAY, LET'S GO OVER THIS ONE LAST TIME, DUKE...



THE WAY I HEARD IT, AS A SIGN OF YOUR RESPECT, YOU JUST OFFERED ME CONTROLLING INTEREST OF DR. WHOPEE ENTERPRISES. I GRACIOUSLY ACCEPTED.



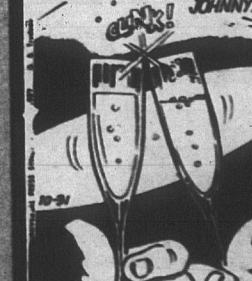
TO SUM UP, I OWN YOU. NOW, WHAT ARE WE GONNA DO WITH THIS CHINESE BROAD?



NOT TO WORRY, JOHNNY. I OWN HER.



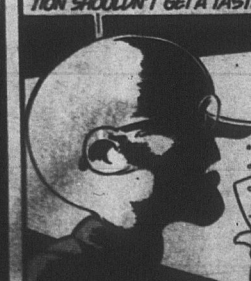
ALL THE BEST, DUKE! I WON'T LET YOU DOWN, JOHNNY...



DR. WHOPEE IS NOW RIDING A WAVE OF UNPRECEDENTED CONSUMER ACCEPTANCE...



...AND I CAN'T THINK OF ANY REASON WHY YOUR ORGANIZATION SHOULDN'T GET A TASTE!



PSST! SIR! BECAUSE IT'S WRONG!



Doonesbury

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☐ Help Wanted ☐ Other

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